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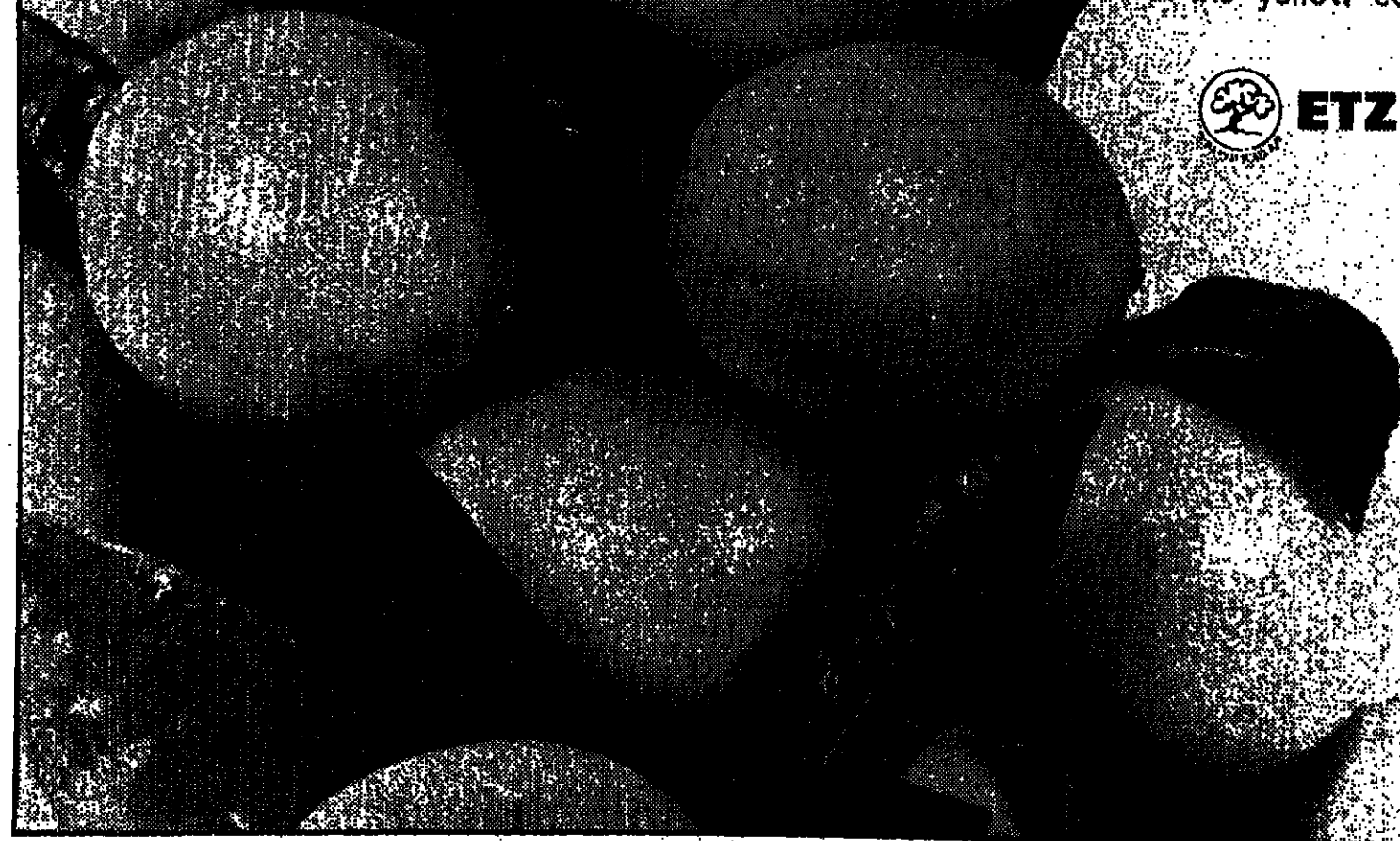
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THE JERUSALEM  
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Friday, April 20, 1973

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# SEEDBED of the HOLOCAUST and of the REVIVAL

*The almost successful genocide of the Jewish people by the Germans under Hitler was not something out of the blue. It had roots, sometimes deep and sometimes visible on the surface, in Western European culture, argues J.L. TALMON, Professor of Modern General History at the Hebrew University, in the following paper read yesterday at a Yad Vashem symposium on the Holocaust and the Re-birth of Israel.*

NEVER since the dawn of history had the world witnessed such a campaign of extermination. This was not an execution of religious fanaticism; it was a wave of pogroms, the work of mobs running amok or by a ringleader; not the riots of a soldier gone wild or drunk on victory and wine; not the wrought psychosis of reaction or civil war that rises and subsides like a whirlwind. It was none of these. An entire nation was handed over to a "legitimate" government of murderers organized by the churches and trained to hunt and kill with one single purpose, that everyone, the entire nation, be murdered — men, women, old and young, healthy and sick and paralyzed, without any chance of escape, one of those condemned to extermination escaping his fate.

### Major difference

It is in all this that this last campaign of extermination differs from all the other massacres, killings and bloodshed perpetrated throughout history. It is the annihilation of a people, the annihilation of a people in the African jungle, the annihilation of a people in the Mongolian, the annihilation of a people in the 13th century, the annihilation of a people in the 18th and the 17th centuries, the Chmielnicki pogroms in 1648, and peasants' uprisings and their suppression in Greece and Armenians in the hands of the Turks at various times.

The Holocaust visited on the Jews is different from all these massacres in its conscious and explicit planning, in its systematic execution, in the absence of any emotional element in the mercilessly applied decision to exterminate everyone, and everyone, in the exclusion of any possibility that someone, when his turn came to be liquidated, might escape his fate by surrendering, by joining the victors, by collaborating with them, by turning to the victors' faith, by selling himself into slavery in order to save his life.

There is no doubt that even normally decreed, tens of thousands of Jews would have perished in the war by the sword, by hunger, through epidemics, by all kinds of strange deaths. Millions of Jews would have suffered torments of hunger, internal torture and all the degradation and humiliation pos-

sible at the hands of the Nazis and their helpers. I myself heard Chaim Weizmann's sombre prediction at the beginning of the hostilities that "in this war, we shall lose a million Jews." Ze'ev Jabotinsky, some time before the outbreak of the war, sounded the warning that the Jews of Central and Eastern Europe must soon expect a St. Bartholomew's Night. Yet no one thought, or could have thought, of an Auschwitz.

Are we dealing here with a regression to the most primitive barbarism or with the nihilism of a later, sophisticated generation? With the outbreak of sadism or with the rabid frenzy of a perverse idealism which offers release, legitimacy and even glamour to the instincts of aggression and cruelty? What made this unprecedented deviation from the norm possible at all? The immediate and simple answer is, Hitler. There is certainly no need, nor any reason, to belittle Hitler's direct responsibility. Without him, the decision to proceed with the "Final Solution" would never have been taken. This answer is, however, entirely unsatisfactory. Hitler depended on the consent of associates who would carry out his monstrous plans; he needed hundreds, thousands, perhaps tens of thousands of assistants at all levels, from the most highly-placed, sophisticated and "well-bred" intimates who participated in the decision making, down to the lowliest apprentice in the arts of homicide — the sadistic killer or the mindless robot.

### Without reaction

The deviation from the traditional, the hallowed, the almost instinctive norm enshrined in the injunction "Thou shalt not kill" — not take life without proper trial, nor kill the defenceless, nor harm the innocent — was in this case so violent and unprecedented that it is difficult to grasp how even an insane or half-sane fanatic could find it in himself not only to conceive such a plan, but to decree that "Thou shalt kill" millions, an entire nation, without evoking the immediate horrified reaction. "Why, you must be out of your mind."

How, we wonder, did he obtain the consent and cooperation of his closest associates, the complicity of the mass of executioners and the resigned acceptance of the very many unwilling to get into trouble but who all knew, fully, partially or dimly, what was going on, and chose not to ask questions, but to look away?

Even an Oriental despot in bygone days would have shrunk from committing — indeed would not have been able even to contemplate — certain actions which would constitute an attack on established beliefs, violate certain taboos, strike a blow to deep-seated feelings or ancient

traditions. In every period in history there have been things that people "simply will not accept," come what may; things that are so unbearable that it is better to die than be a party to them.

For alone cannot explain everything. Even the most arbitrary act of an unbridled tyrant is in some measure a function of the general climate, the spirit of the times, the social structure, the standard of values. For instance, the interference of the military with the political process by overthrowing the government or imposing their will by force on the nation, is utterly inconceivable in England and the United States, while it is a daily occurrence in Latin America and the Third World. In this sense one can perhaps speak of a consensus by silence, of acquiescence through indifference. Between the ruthless tyrant and the silent majority there is a quantitative difference that gradually expands into a qualitative one; this development, however does not invalidate the basic premise, the common point of departure.

Release from awe and respect, the disappearance of inhibitions

against deviant acts, does not take place overnight; it is a protracted, gradual process of dialectical development. However, the transition from absence of inhibition to the actual commission of acts of structure only, but also of opportunity, of state of emergency giving rise to storms of emotion, of a situation in which all restraint is jettisoned, of a period of danger and peril which give a certain legitimacy to acts and methods required by desperate circumstances where all other methods have failed. The sense of exceptional emergency unleashes instincts of violence and sweeps away inhibitions imposed by institutional framework, by sentiment, and by the labyrinthine workings of the subconscious mind. There is great importance in the tools and the techniques which allow such acts to be carried out with speed, efficiency and a minimum of publicity, for it is essential to confront everybody as quickly as possible with the fact that they have all become, in Goebbels' words, accomplices in a crime for which they can expect no excuse and no pardon.

### Christian, Jewish neuroses

WE shall try to penetrate the "geological," historical, social, ideological and psychological layers from which this terrible act of hubris, the decision on the Holocaust, sprouted forth. The question that must be asked is, whether the point of departure was anti-Semitism, hatred of the Jews, and nothing else. Such a limited answer does not seem adequate to me. Even if we agree that antagonism to the Jews is an unchanging element, a primary factor, continuous and identical from Hellenistic times until today, and not merely a cluster of superstitions that erupt from time to time in waves of hostile agitation, in persecution and riots — even then we shall be obliged to recognize a multiplicity of formulations, expressions, methods of implementation, modes of incitement, types of accusation, all dependent on place, time, political and socio-economic conditions, moral and spiritual values and psychological factors. In short, anti-Semitism may be an autonomous, or, more exactly, a primary phenomenon, but in one way or another it is a function of external factors. Anti-Semitism is part of a wider context.

The whole pattern of relations between Christians and Jews has from the beginning been saturated with neurotic elements, on both sides, and it could not have been otherwise. Neurosis consists in the compulsive tendency to react disproportionately to stimuli as the result of a shattered experience at the dawn of youth. The birth of Christianity, its central mystery and all its

most decisive events tie it inextricably to Judaism.

Judaism is Christianity's parent, but Jews are at the same time disciples, the nurturers of the Messiah, the Redeemer. Christians are mankind redeemed by Jesus, but they are also the new Israel, the heirs of the election taken away from the old Israel because it rejected God's Messiah and thus God himself.

Murder within the family, the murder of a father or brother according to Freud, and murder as a consequence of incest in the view of various anthropologists, is the cornerstone of every culture, every order of values, every ethical system and code of behaviour (vide Cain and Abel, Oedipus, Romulus and Remus). Instincts of aggression boil up to the point of murder; the participants in the act are deeply shaken and their feeling of guilt gives birth to conscience; mourning unites the family or the tribe in the cult of the deceased relative; anxiety to prevent the recurrence of a similar crime gives birth to a system of laws, ethics and taboos; the memory of the experience inspires storytellers, poets, and artists.

How much more true is all this of the murder of God. The believers of the murdered God are full of hatred and craving for vengeance against the murderers, but they can never forget that Jesus, his mother, the apostles and

the apostolic community sprang from the nation of the murderers. They cannot forget that the Old Testament and everything in it, the idea of election and the prophecy of the saviour who shall come at the end of the days, is the pre-history, the preparation of Christianity, its seedbed, a preparatory stage of the true faith that could not be skipped. Gratitude acts as a brake upon hatred, but gratitude is stifled by hostility.

We shall ignore the background of Hellenistic anti-Semitism, the hatred of a strange, alien people, avoiding contact with all other peoples and exalting itself in the belief of its uniqueness and election, a nation of "mankind haters." We shall also ignore the influence of these sentiments on the final rupture between Christians and Jews, on the formation of Christian anti-Semitism and on its adoption of philosophical, ethical, social and other anti-Jewish arguments. The peculiar neurosis referred to above is wholly due to the original dichotomy contained in the affinity of Christianity to Judaism. It becomes visible not only in homicidal hostility and in the urge to persecute, but also in manifestations of a strikingly sympathetic attitude, for example, towards Zionism in its early days. In the first years after the Holocaust and in the period of the establishment of the State of Israel. This attitude stems from feelings of remorse, duty, and shame. In other words, the feelings of gentleness towards Jews are marked by an absence of balance, impartiality and ease. They gravitate between opposite poles. Amos Oz succeeded beautifully in describing the Christian's reaction to the Jew as the expression of the worst and the best in him.

### Enter the barbarians

The encounter between the Jews and the Germanic and Slavic tribes in the centuries following the demise of the Roman Empire added complications to this neurosis. The new masters, ignorant uncivilized barbarians, were confronted by a people of ancient culture, incomparably higher than theirs, a people with a strange faith, a morality and customs, a race shrouded in mystery and a people descended from those who killed God.

At first sight, these people were weak and hopeless, but at the same time astonishingly resourceful, vital and tenacious. In the eyes of the Church, they were a permanent reproach and challenge because of their refusal to acknowledge the Saviour and the fact that they were no longer the chosen people. Despised and outcast, they were, however, neither pagans nor infidels. One could and should persecute them, but it was forbidden to kill them, because with the sign of Cain on their foreheads they were living proof of the Church's victory and Israel's forfeiture of election, and therefore of the truth of Christianity. Outcasts, they do not belong anywhere; "they cannot enter the congregation of the Lord"; the warrior class is closed to them; they are not permitted to join the guilds of artisans and merchants; they are not found among peasants or serfs; their business dealings are not considered legitimate by the god-

(Continued on next page)

COVER PHOTO by Mike Goldberg  
"For lo, the winter is passed, the rain is over and gone; the flowers appear on the earth." (Song of Songs of Solomon).  
Cyclamen at Neve Rakefet, name of the mozhav shifrut at Neve ilan in the Judean Hills. Rakefet is Hebrew for cyclamen.



**THE JERUSALEM POST MAGAZINE**



# SEEDBED OF THE HOLOCAUST

(Continued from previous page)

of our existence, became a substance which determines every aspect and manifestation of personality from the structure of the skull to the minutest results of scientific research and the finest nuances of artistic expression, to say nothing of emotional predilections, character traits and patterns of behaviour.

This implies that society — the community, the race or the tribe — possesses an immeasurably higher degree of reality than the individual, who has no existence apart from — nor any prospect of escaping — this all-determining, all-embracing reality. Thus scientism reaches back into the dark recesses of the most distant past and, in the case of Richard Wagner, is invested with the hypnotic halo of spellbinding religious symbolism.

Ancient legends, myths and symbols are like hieroglyphs, whose decipherment lays bare the primordial life of the soul, mode of existence and pattern of conduct. Monumental in their pristine simplicity, they assert themselves continuously anew, in one variation or another.

These primeval patterns, which spell the integrity of the soul and the immediacy, the intensity of original experience, must be protected against the pernicious intrusion of bad alien blood, against the analytical intellectualism that disrupts, debilitates,

distorts and destroys original, intuitive and instinctive truth.

This primordial purity, integrity, rootedness and uniqueness fed on the apocalyptic fears that were widespread at the end of the 19th century, and found its own expression in the obsessive interest in the mystery of the decline of civilizations, the downfall of empires such as ancient Rome, the eclipse of great powers and the death of nations.

The mystery seemed to have been resolved, however. It was the result of the admixture of alien blood which helped to weaken the authentic instinct of survival and undermine the sense of pre-intellectual assurance.

And who is the alien but the Jew, who lies in wait for the nations of Europe, at once an outsider and an insider, foreign and familiar, preaching a system of universal values — the primacy of abstract reason, of a pure, universal morality and of the unity of mankind — and scorning the voice of the blood and of primordial instincts.

He himself, meanwhile, manifests an impregnable racial distinctiveness. A rationalist cosmopolitan, he clings to his exclusive heritage and preserves the purity of his own race. Though he may marry off his daughter to princes and counts so as to corrupt their blood, he remains forever a nation apart, although he is dispersed among the nations.

## The cult of power

ALL history, to be exact, is but a series of incessant conflicts between the races, the chronicles of the rise and fall of racial entities imbued with their own authentic ideas and principles of survival. It is not the mode of production, but rather changes in the composition of human blood, that provide the motive force of history. And wars are waged not over universal truth, equal justice or abstract ideas, but for self-assertion through the accumulation of power, the demonstration of power, the exercise of power, the deployment of power.

Was this cult of power and vitality a revolutionary innovation? In some measure, it is true, this has been the way of the world from time immemorial. The way of the world, perhaps, but not the conviction, the kind of conviction one would be prepared to express in public, or even to oneself, without feeling uncomfortable, without any pricks of conscience. For beside — or, rather, against — the primordial urge, had stood the system of Judeo-Christian ethics, preaching humility, meekness, reciprocity, love of man, regard for others, abstinence, asceticism, the need for truth, the claims of justice and the virtue of equality.

Then came Nietzsche, the mad apostle of naked and unvarnished truth, and proceeded to rip off all the veils of schizophrenia, hypocrisy, deceit and self-hatred that beset the dichotomy between the pagan heritage on the one side and Jewish ethics on the other, and to expose the unbridgeable gulf which separates Rome and Jerusalem.

Nietzsche hailed the Will to Power as the primary, authentic and noble urge, and condemned the ethic of asceticism as an invention of weaklings, a conspiracy of misers designed to emasculate the strong, to foster their feelings of guilt, arrest their native powers and defeat them by guile and trickery.

The Jews, according to Nietzsche, are that nation of priests that sired slave morality. All that has been done against

the "aristocrats," the "tyrants," the "Masters," the "mighty" is nothing in comparison to what the Jews did to them. The Jews avenged themselves on their victorious enemies by radically inverting all their values, a most spiritual act of vengeance.

"Yet the method was only appropriate to a nation of priests, to a nation of the most jealously nursed priestly vengeance. It was the Jews who in opposition to the aristocratic equation (good-aristocratic-beautiful-happy-loved by the gods), dared with frightening consistency to suggest the contrary equation, and indeed to maintain with the furious hatred of the underprivileged (the hatred of impotence) this contrary equation, namely that 'the wretched alone are the good; the suffering, the needy, the sick, the ugly are the only ones who are pious, the only ones who are blessed, for them alone is salvation.'

### Revolt of the slaves

"But you, on the other hand, you aristocrats, you men of power, you are to all eternity the evil, the horrible, the covetous, the insatiable, the godless; eternally also shall you be the un-blessed, the cursed, the damned! We know who has fallen heir to this Jewish inversion of values. In the context of the monstrous and inordinately fateful initiative in connection with this most fundamental of all declarations of war, I remember the passage which came to my pen on another occasion — that it was, in fact, with the Jews that the revolt of the slaves begins in the sphere of morals; that revolt which has behind it a history of two millennia, and which we have lost sight of today simply because it has triumphed so completely."

The heirs to and followers of the Jewish legacy are the Christians, the French revolutionaries, the liberals, the democrats, the socialists — indeed, every movement of social rebellion and liberation throughout history. The war between Rome and Jerusalem has been going on for 2,000 years. But now at last, says

*History is a non-stop story of inter-race conflict. Wars are waged not to establish truth or justice but to display and deploy power.*

## Messianic inspiration

THE issue could not have been more clearly stated. On one side, there is the idea that all men are created equal, and that they are endowed with equal rights and proper universal reason. On the other side, and as a direct consequence of the denial of these same truths, there is the doctrine which claims that life in this world is worthless and meaningless except in so far as it consists in the self-realization of the elite of the strong and the powerful — a workshop for superior specimens who employ the common people as mere slavish instruments of their own will.

All religions and movements originating in Judaism have drawn their inspiration from the Messianic vision — a vision of ultimate universal reconciliation when all shall become one true community, when nation shall not lift up sword against nation and when justice shall rule the world.

Nietzsche, the war is reaching a stage of ultimate confrontation. "Which of them has been temporarily victorious, Rome or Judea? There is no shadow of doubt. Just consider to whom in Rome itself you nowadays bow down, as though before the quinquessence of all the highest values. And not only in Rome, but over almost half the world, everywhere where man has been tamed or is about to be tamed — to three Jews, as we know, and one Jewess (to Jesus of Nazareth, to Peter the fisherman, to Paul the tentmaker, and to the mother of the aforesaid Jesus, named Mary). This is very remarkable: Rome is undoubtedly defeated. At any rate there took place in the Renaissance a brilliantly sinister revival of the classical ideal, of the aristocratic valuation of all things. Rome herself, like a man waking up from a trance, stirred beneath the burden of the new to a nation of the most jealously nursed priestly vengeance. It was the Jews who in opposition to the aristocratic equation (good-aristocratic-beautiful-happy-loved by the gods), dared with frightening consistency to suggest the contrary equation, and indeed to maintain with the furious hatred of the underprivileged (the hatred of impotence) this contrary equation, namely that 'the wretched alone are the good; the suffering, the needy, the sick, the ugly are the only ones who are pious, the only ones who are blessed, for them alone is salvation.'

### Dwarfing of man

"The universal degeneracy of mankind," writes Nietzsche, "to the level of the 'man of the future' — as idealized by the socialists and shallow-pates of this degeneracy and dwarfing of man to an absolutely greivous animal (or as they call it, to a man of 'free society') this brutalizing of man into a pigny with equal rights and claims, is undoubtedly possible! He who has thought out this possibility to its ultimate conclusion knows another loathing unknown to the rest of mankind — and perhaps also a new mission!" In other words, a war of annihilation against socialist egalitarianism.

All these trends of thought combined to remove the remaining barriers around the commandment, 'thou shalt not kill.' The racist doctrine forbade contact with any Jews as the carriers of a deadly poison — going as far as Houston Stewart Chamberlain's ban on the reading of Jewish literature written by Jews. It closed for Jews all avenues of escape from collective determinism, and assigned a cosmic dimension and a crucial metaphysical and historical significance to the confrontation — nay, the unbridgeable Manichean antagonism — between Jewry and the world, i.e. the Aryan race.

If one assumes that the distinctiveness and the cohesion of

a race provide the vital link of its culture, then it is the anti-race character of the Jews, as well as their cunning and their materialist must devitalize the primal instinct of race by means of abstract intellectualism that doubts, saps self-assurance and desecrates hallowed symbols. It does with the help of egotistic individualism that disrupts social unity, with the aid of a pacifism that puts warriors' vigilance to sleep, through the manipulation of tallism and socialism — and their cosmopolitan forces split the nation up into caste factions.

Anti-Semitism was elevated to the rank of a substitute for more exactly, an antidote to scientific socialism. Jewish racial capitalism became the enemy; blood replaced modes of production as the basis to history; the struggle over seizure of power by the Jews took the place of class warfare and liberation from the yoke was presented as the yoke of a classless, national society — a covenant of brotherhood inside Germany itself.

When one of his disciples objected that anti-Semitism did not amount to a political programme, Charles Maurras replied:

"One of these days it will be shown that, on the contrary, it is as a function of the Semitic programme that all rest of national and social programmes will be able to proceed from conception to execution."

Similarly Hitler was to declare: "We are confronted with (Jewish) question, without solution of which all the efforts to awaken Germany and bring back to life shall be in vain. It is a vital question for all mankind since the fate of all Jewish peoples depends on solution."

The great role played by Jewish Marxists in the reintegration of the socialist cause — in tying up the success of revolutionary socialism between imperialism and the world proletariat, especially in the anti-oppressed and socially exploited colonial countries — was seized upon by Hitler, following the Bolshevik revolution and the establishment of the Comintern as positive proof of a global, racial conspiracy to destroy native national elites and bring about the ruin of all peoples. This, he claimed, had been the traditional Jewish strategy "from Moses to Lenin." Finding his expression both in the ancient prophets of Israel and in the new Jewish revolutionaries who incited the masses against the elites, and promoted the inferior races to war against the superior races — all to assure world dominion for the Jews, as is written in the Talmud of the Elders of Zion.

## Destruction of confidence

COSMOLOGICAL lubrications, nightmarish visions, provocative and inflammatory rhetoric — all these combined to remove ancient inhibitions, to break down existing barriers, to awaken dormant instincts and cravings. They were forged into forces of terrifying efficacy under the impact of mighty historical events: the First World War, the Bolshevik Revolution and the civil wars that followed them.

The bloody frenzy of the years 1914-18 threw humanity into a state of confusion without any precedent. First the war, then



Thomas Mann was

(Continued from previous page)

the rank of a "nation under threat" by the whole of society — a covenant of brotherhood inside Germany itself.

By spreading their liberal, social-pacifist propaganda, working inside the Socialist and Communist parties, by preaching and by degrading the national myths, the Jews took a knife in the back of the German people. No sooner did the Reich collapse than appear — these vultures — on a corpse — as the vultures and the chief spokesmen of reconciliation with the Treaty of Versailles.

In other words, the Jews were a humanitarian such as Thomas Mann, married to a Jewish woman, in his famous speech of 1922, exhorted German youth to take the wind out of the sails of the clever young Jews.

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## Hitler's angry fanaticism

Now, to quote Lord Keynes, "Even if there had never been a synagogue or a Jewish school, of the Bible, the Jewish spirit would still exist and exert its influence. It has been there from the beginning, and there is no Jew, not a single one, who does not personify it." Thus declares Hitler in the famous dialogue with his mentor, Dietrich Eckart. There

even felt in all strata of German society for the Jewish satirical writer, Kurt Tucholsky, who certainly went to extremes in his virulent lampoons on the national mythology, German patriotic slogans, Prussian militarism and the Teutonic mentality.

There is no stronger testimony to the consent by silence and indifference — more than that, the readiness to welcome the "thou shalt kill" measures when the time comes — than the following extract from an article which appeared in 1921 in "Die Neue Zeit," the official ideological organ of the German Social Democratic Party, on the penetration of "Ostjuden" into Germany:

"East German Jews are mainly a proletarian population, sunk in squalor and wretched poverty, on the lowest rung of business morality... they are unfit for work on the soil. The great majority of them lack any sense of order or cleanliness; their clothes, their full of stains and holes, their houses are unbearably filthy... The memory of the Jews of East Germany will remain one of the most nauseating experiences in the minds of our soldiers."

In the same spirit, a Socialist member of the Reichstag declared during a debate on smuggling offences: "This gang (of Jewish smugglers) does not deserve to live. These parasites... must be wiped off the face of the earth."

In his post-Hitler autobiography, "My First Seventy-six Years," Hjalmar Schacht, the financial wizard who served every master of Germany from the beginning of the Weimar Republic almost to the end of the Nazi regime, cites a report submitted in 1920 by the Berlin police chief, a Social Democrat, to the Minister of the Interior, about a Jewish slum in Berlin; it reads very much like the report of a Nazi guletier in occupied Poland during the Second World War:

"The district swarms with hordes of the most unsavoury elements, which are dangerous not only from a criminal but also from a political point of view, since they have brought with them from their Polish-Russian homeland Bolshevik ideas which they disseminate here. Moreover, the health of our own people is seriously threatened by these immigrants. The habit of cleanliness is entirely foreign to them. Their homes are unbearably overcrowded, crawling with filth and vermin. At the same time, they are stocked up with all kinds of food and delicacies illicitly acquired and handed on..."

"The present acute housing shortage is needlessly aggravated, to the detriment of our native-born taxpayers, by the absorption of this mass of foreigners... They do no honest work, they pay no taxes, they evade every form of control; on the other hand, they seize every chance to circumvent German laws and damage, or even destroy, German property. It is entirely unnecessary to show any consideration whatsoever towards such people. On the contrary, it is more urgent than ever that, until they can be shipped back to their own country, they should be accommodated in internment camps, or better still, be rendered harmless..."

them into practice. "Even if there had never been a synagogue or a Jewish school, of the Bible, the Jewish spirit would still exist and exert its influence. It has been there from the beginning, and there is no Jew, not a single one, who does not personify it." Thus declares Hitler in the famous dialogue with his mentor, Dietrich Eckart. There

*The contribution of the Bolshevik Revolution to the breakdown of moral barriers and to man's brutalization cannot be exaggerated.*

is therefore no alternative to the physical annihilation of this "flesh and blood" substance.

Hitler's angry, violent, fanatical sweeps along the mass of impoverished and rudderless middle-class. Put to shame by the well-to-do and the well-bred, fearful of being assimilated into the proletariat, the middle-class left with only one single — but most cherished — asset: its German blood. The members of this class yearn for a strong hand to lead them, and at the same time they long for the power and the glory of treading on other nations.

Meanwhile, the German intelligentsia, their minds deformed by theories of mighty primordial forces gushing forth from the depths of the collective soul, are deeply stirred and protest themselves before this expression of elemental forces — this colossal natural phenomenon, the veritable volcano, the epitome of the hopes and aspirations, the quintessence of the Nordic spirit. As such, he is above the law, and above all moral codes; a man such as he cannot be held to account for the violation of legal rules and regulations. And thus it came about, as Ernst Nolte has observed, that Hitler was greeted in 1933 with shouts of joy by Germany's leading philosopher, best playwright, greatest jurist and foremost comrade. But long before Hitler, the Jew had become for most Germans an enemy and an outcast, an embarrassment even for liberals and socialists.

IT would be impossible to exaggerate the contribution of the Bolshevik Revolution to the collapse of moral barriers and to the process of man's brutalization throughout the world. The Russian civil war, the GPU terror, the physical liquidation of entire social classes during collectivization and industrialization, the hideous show trials, the mass purges, the slave-labour camps, the bloody, lawless dictatorship — all these provided an example, a challenge and a licence.

After the first terrorist attempts on the lives of Lenin and the two Jews, Uritskii and Volodarski — incidentally, at the hands of Jews — Zinoviev, also a Jew, and then at the peak of his career as secretary-general of the Comintern, declared: "We shall liquidate not only individuals, but entire classes."

It was Zinoviev who, in a four-hour speech at an historic congress of the German Communist Party, led the German comrades down a path that was eventually to serve as a springboard for Hitler's leap to power. Zinoviev's humiliating and bitter end came in 1936 when, early one morning, the odious man was dragged, screaming and kicking, to his execution in a GPU cellar.

To the new nation-states of Eastern Europe, reborn after a prolonged period of subjection, the victors of Bolshevism seemed not only a danger to their feudal and capitalist classes; it was an

even greater threat to their national distinctiveness and political independence — their sole possession — than their traditional enemy Czarist Russia.

The Jewish leaders of the revolutionary regime in Russia and the Jewish Communists in their own countries were identified in their eyes with the Jewish masses who inhabited their cities and towns. These they had come to regard not as God's creatures, people who had lived among them for more than a thousand years, but as an alien growth, a vicious exploiter, a punishment from heaven. They were searching the whole time for some way of getting rid of the Jews, waiting for someone to save them from this mass of strangers blocking the road to a national and social cohesion, to genuine self-expression.

Poland's National Democrats, for example, insisted that the most dangerous of the four Powers that had divided Poland among them was still around. It was the most dangerous precisely because it was not an army of occupation, like Russia, Germany and Austria, but was settled in Poland and could not be uprooted. Thus the Jews became the Trojan horse of the world conspiracy headed by Poland's age-old enemy, which was now scheming to devour the infant state minutes after its rebirth.

No wonder, then, that the Polish Ambassador to Berlin, Jozef Lipski, could applaud Hitler after hearing from him of his Madagascar plan, and declare that for such a noble service — the removal of the Jews from Poland — the Polish people would raise a monument to the Fuehrer in Warsaw. No wonder, either, that at the time of Auschwitz, the Polish underground press was capable of thanking Providence for solving a most difficult problem for the Polish people in a way that nobody could have imagined previously.

But for this Polish attitude — and without the participation of Ukrainian, Lithuanian, Polish and Bielorussian auxiliaries — the Nazi campaign of extermination could not have been carried through; nor without the systematic dehumanization of the Jews in the minds of millions of Germans.

To them, the Jew had become, as Hitler wrote to Eckart: "a

## Logic of the horror

AFTER the war, neo-Nazis of all types put forward the claim that the gas chambers had been merely the 20th-century version of the guillotine — a more effective, speedy and humane instrument for killing people. Although the Einsatzgruppen (extermination Squads) carried out mass murders, using machine guns and other weapons of death, it is inconceivable that they would have been able to complete the Final Solution by this method alone. It is extremely doubtful whether they would have been able to stand the psychological strain for any length of time, even though the arch-murderers, Himmler and Globocnik, kept praising the fervent idealism and steadfast loyalty of their subordinates who, wading knee-deep in rivers of blood and climbing over pyramids of corpses, performed their sacrificial duty on behalf of the fatherland, the nation and the race.

The historian who, perhaps unconsciously, seeks to punish himself because he neither perished in Auschwitz, nor endured hunger and torture in the bunkers, nor witnessed the death agonies of his dear ones, nor froze as a partisan in the forests of Bielorussia, nor fell in action during the Warsaw ghetto revolt —

such an historian buries himself for years under piles of papers and books which represent his own personal valley of the shadow of death, and asks himself: What is the meaning of history's greatest horror within the scheme of universal history — what is its sense, its purpose, its logic?

Could the Holocaust be the conclusive proof that history moves by no law, offers no lesson, and serves no purpose? That it is merely a succession of irrational accidents, insipid banalities and gratuitous horrors? The mere inclination to accept this point of view suggests a surrender to the mentality of the perpetrators of the Holocaust. After all, they ended up where they did partly as a result of their desperate denial of a final station of redemption in history.



Kaiser Wilhelm I issued a warning.

parasitic growth over the whole earth, sometimes creeping, sometimes leaping... sucking... at first the bursting abundance, finally the dried-up sap. No people in the world, not even Attila's race of murderers, would allow him (the Jew) to remain alive if it could suddenly see him for what he is, what he desires; screaming with horror, it would strangle him the very next instant."

However, there were two other necessary preconditions without which the Final Solution would have never been ordered or executed. One was the war with the Soviet Union; the other, modern technology. Only in the frenzy of an Armageddon, coveted by the lands of the Ukraine, coveted by the rapidly expanding master race in the mood of a crusade for the extermination of the Communist monster, personified by the Jews and other inferior races — was it possible for the ancient cry of the First Crusade to be sounded again across a gulf of eight centuries. Since one must travel thousands of miles to kill the infidel, one should start by discharging this sacred duty at home.

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This heresy of theirs gave birth to the cult of power and vitality for their own sake, as a substitute for the search for truth and justice. Because they ceased to believe in eternal verities, they were ensnared by a perverted, murderous idealism which gave them absolute belief in their own superiority and in everyone else's inferiority. This is the kind of idealism that unleashes the beast in man, and turns high-

(Continued on next page)







# Monet and After

by Meir Ronnen

POST Art Editor

THE current exhibition of "Impressionists and post-Impressionists" now at the Israel Museum, mostly familiar exhibits from its own collection as well as a few loans from the Farkas collection of New York, is, despite the presence of a few marvellous pictures, an unexciting affair: the few major works in it are usually on show anyway. But they have now been placed in a more logical context.

Visitors, however, will not learn much about impressionism: there are only two good impressionists among the 20 artists represented: Monet and Sisley. The others are not really true impressionists or are second- or third-rank artists; and the rest are post-Impressionists.

## Monet's term

It was Claude Monet (1840-1926) who invented the term impressionism, by calling one of his pictures "an impression." (He doubled up the term. In the title of one picture on show here of wheat stacks in a sun-drenched field, which he called "Young Ladies in the Sun," painted in 1882.)

The three greats of impressionism were Monet, Sisley and Pissarro (the latter unfortunately not represented in our collection) and what they wanted to do was paint works that were even more naturalistic than the romanticized realistic academic "salon painting" of the 19th century; more naturalistic in that they faithfully depicted colour in both light and shadow as scientifically as possible.

The Impressionists often used small deft dabs or spots of colour to make up the total impression of both detail and atmosphere, clean and often nearly pure colour that resolved itself into a representation of the subject when the observer stood at a sufficient distance from the canvas. Though they were greeted with derision, they succeeded brilliantly.

Examples of this are the Monets on show here and a fine little Sisley of an autumn wood. Sisley remained a landscape painter and did not try any of Monet's experiments at dissolving landscapes into nebulous but carefully related areas of colour, which were perhaps the first abstract or at least semi-abstract paintings ever made. Certainly Monet and his few friends helped pave the way for the advent of modern art.

## Cezanne's structure

One of these friends was Paul Cezanne (1839-1906), a quasi-Impressionist who was chiefly concerned with organizing both the mass and colour and even the direction of the brush-strokes of his paintings into a logical, almost geometrical mosaic, a structure that could never be shattered. Many artists felt that there was always a "credibility gap" with Cezanne, that his realization always fell short of his intentions. But how well he succeeded can be judged from his superb "House by the River" (1882) on view here (probably Emile Zola's home). Cezanne participated in the first so-called Impressionist Exhibition of 1874, along with Monet, Sisley, Boudin and other quasi-Impressionists like Degas and Renoir, both of whom are represented here. The last of the eight great Impressionist shows was



Above: Monet's "Lea demoielles - effects of the sun," a bequest to the Israel Museum by L. Lasker. At right: Monet's "Path to Pourville" on oil which presages his later, near-abstract landscapes, a loan from the Farkas foundation.



held in 1882, but by then Cezanne had gone his own way. The post-Impressionists were less concerned with optical truth of light and representation; their aims were "purely artistic" and even anti-naturalist. The greatest of all was Henri Matisse, but he too is not represented at the Israel Museum (except with a few drawings; a Matisse oil is our biggest need). Matisse and others were christened the Fauves (wild beasts) but out of their patterned and strong, warm colour was later to emerge the great Kandinsky, one of the fathers of abstraction. The most fauvist work on show here is a little 1907 landscape by Georges Braque (1882-1963) which looks not unlike a Matisse.

Somewhere in between all these lies the great individual genius of

Vincent Van Gogh (1853-99) whose work contains elements of all the great 19th century movements and heralds the expressionism of the 20th. The Museum was lucky to be able to show three of his oils recently headed by its own superbly painted "Wheatfield" (1888). Van Gogh is evidence that even a genius could not work in a vacuum. All experimental painters have always taken a keen interest in the ideas and techniques of others.

Among several other fine pictures in this show, a little storm scene of a village by Vlaminck (1876-1958) painted in 1909, should not be missed. It is a fine example of post-Impressionism, a recognizable, dramatized scene treated chiefly as bold strokes of paint and areas of colour — a little masterpiece.

Sir. — Why has criticism courted the rhetoric of an archaism; this has certainly been the principal recipe of art criticism embellishing the various weekly reviews of art "news" happening in Israel; apparently, neither Mr. Goldfine or Mr. Ronnen, *The Post's* chief art editor, have felt it necessary or professionally sound to enrich aesthetic commentary with any other rhetoric than the formalist mechanics of exclusively visual qualifications; every other mode of verbiage than the "modernist-abstract ground-work" becomes the deceptive means of dissecting works of art, often utilizing the aseptic and reductive values of formalism as arbitrary tools in deciphering value judgements. Either expression is linked to presumptions of "design," or it contains little inherent psychological relevance.

How can criticism continue to present itself in so insular a guise contrary to the volcanic imperatives of expressionism endorsed by the human arsenal of Post War art; how can one wrestle with the complex medium of criticism without being mindful of such categorical imperatives: "Without ethical consciousness a painter is only a decorator." Either all Israeli art is to be reduced to a manner of pure sensual ornamentation or criticism sheds its present superfluous aberrations of self-conscious formalism, and indulges itself unreservedly in the full landscape of philosophical, psychological and ideological con-

## Readers' letters

### Criticism in *The Post*

Dr. WILLIAM PROWELLER  
University of Haifa,  
Dept. of Art

Meir Ronnen replies:  
Dr. Proweller must be a new reader, for, when the occasion arises to discuss the philosophy, ideology or psychology of a painter or a painting, critics in this paper are not loath to do so. In this country however, the need rarely arises; most local artists follow paths well worn by their predecessors here and elsewhere. In the not so distant past however, we have had the chance to mention some of the psychology of Picasso and to discuss the new ideologies of Documents 5 and their relation to the psychology of the artists; and we have had occasion to explain the new ideology of conceptual art, as well as the "message" element in some Israeli art.

It is true, however, that this writer is chiefly concerned with the visual language of painting, just

as he is chiefly concerned with the audial qualities of music. So is Robert Motherwell, that fine and highly literate American abstract painter whom Dr. Proweller quotes rather out of context.

If Motherwell is engaged, it is rather in the field of helping other artists and writing about the arts and letters in a way that he feels will help others understand them better. He himself knows that his most famous series, "Elegy to the Spanish Republic," might just as well be called Elegy to the Central African or Libyan Republic, for all it affects the painting, despite his own personal associations with the colour and mood. I have always loved and admired this particular series and believe I fully appreciate and understand its plastic and resonant mythical qualities, without ever having to associate it with the Spanish Civil War.

The Motherwell quotes in Dr. Proweller's letter were taken from a statement made in the catalogue to a 1957 Museum of Modern Art exhibition, "The New American Painting," and in it, Motherwell's definition of "ethical value" is: "ventures... integrity, sensuality, sensi-

livity, passion, dedication, clarity." He goes on to say that he has an intimate acquaintance with the language of painting, to be precise, the real beauties of it. It is the ethical background is most flimsy. It is a question of context.

In his "From Baudelaire to realism" (1949) Motherwell writes: "True painters disdains 'decorative painting'... plainly, painter's art is a sufficient expression of feeling... of the show and the very fine feeling for the best of them, 'decorative'... an elderly couple... a primitive, magical and holy... of their mediums and their relation to the completion of a self attitudes and knowledge... the 'plasticity' that we prize... admits is no less than the visual relations."

Let me also take this opportunity to say that *The Post* is not a magazine and its small art section exists primarily to list — and single art show in the country a service to its readers. It is the public, rather than the artists and art historians, who are to be briefly described in the show and to (or yesterday's) life and times; and where possible and most sculpture is concerned with its degree of success in its originality, individuality and harmony and "poetry of relations." Occasionally, it also tries a try at explaining visual relations actually work, if it tries its best to do so in plain English.

# One-day murals

Jerusalem Artists House devoted to literally throw open its doors last week, one-day mural happenings, the results of which are now on show. Unfortunately, less than a dozen turned up and most of the walls kept empty. As a result, the one-day mural wall was left untouched.

More regretfully, few of the participants responded to the challenge of the wall; most of them simply painted on a section of the wall with little regard for the surroundings and with little or no attempt to respond to the wall. Others simply changed line drawings or lot of scribbles, and a few, only the large line with colour areas by David, a free enlivenment of his moods and formalized care, only attractive. Gerstein lets the wall work together

with his gently rubbed on colours, so that the work really "breathes." On the other hand, a natural mural artist like Anna Anderach Marcus seems to have been defeated by lack of time: her driving geometrical shapes are not sufficiently clean in finish and her heavy colour kills the wall. The only work that has a classical mural quality is an otherwise not very interesting composition by Rukh.

The one really unusual and entertaining contribution is by Yitzhak Gaon, who has cleverly added an artificial window that echoes the design of the old Turkish windows of the building and which employs slats and black tape to create a collage simulating a Venetian blind. The treatment is deft and not over-realistic.

Perhaps the one-day limitation was unnecessary; yet most of the artists have shown just how much can be painted in a very short time if something is planned in advance. MEIR RONNEN



Mural collage by Yitzhak Gaon (paint, plastic strips, black tape) which adds an extra window to the Jerusalem Artists House.



Wall painting by David Gerstein, at the Jerusalem Artists House, cleverly combines line and areas of rubbed-on colour. (Artists House photos by Kook)

## GALLERY GUIDE

### JERUSALEM

Notes by Meir Ronnen

**HAIFA ACADEMY** — Interior show of graphic ceramics by senior students. Edna Ilitzch shows sensitive expressive drawings combined with small watercolor washes. Yitzhak Gaon, a student of Ilitzch who is continuing his teacher's mastery of graphic ceramics, shows a series of small watercolor washes. Among the fine ceramics are two small and handsome terrapin by Ilitzch and a small very fine ceramic sculpture by Yitzhak Gaon. (Haifa Academy, 27 King Saul Blvd.)

**ELITE EPHRAIM MARON** (1922- ) — A memorial show of his work in various media, including graphic ceramics, as well as some rhythmic bronze figures. He was a most successful and original artist. His work is shown for the first time in Israel. (Elite Gallery, 101 King Saul Blvd.)

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**YORK TAILOR** — Surrealist and Symbolist sketches in oils, mostly painted and not very well drawn; the sketches are particularly poor and the approach almost naive. The lighting is terrible; this hotel lobby can hardly be considered a gallery. (Diplomat Hotel, Tel Aviv.)

**INSTANT MURALS** — Paintings made directly on the walls by over a dozen Jerusalem artists in a 10-hour marathon this week. Few have succeeded in rising to the challenge. (Jerusalem Artists House) till April 23.

**TEL AVIV**

**TOULOUSE-LAUTREC** — Poster II (thoroughly) by the French Master (Tel Aviv Museum) opens Tues. evening.

**AVIGDOR ARIKHA** — Abstract paintings by Yitzhak Gaon, who has since returned to figurative drawing. (Tel Aviv Museum, Herta and Paul Amirani Pavilion.)

**ANTHONY CAVAY** — Graphic works by Spanish-born artist. (Tel Aviv Museum, 27 King Saul Blvd.)

**ANATOL AVNI** — Memorial exhibition of his paintings. (Chenochi Art Gallery, 26 Gordon St.)

**PETER ENGLISH** — Is a young Dutch conceptualist who transmits through a series of visual and written documents, usually beautiful colour



"View of New Han" by Rosalind Rice (Shale Gallery, Jerusalem).

**STERN GALLERY** — featuring Joseph Heller, Moshe Kline, and others. (Stern Gallery, 23 Gordon St.)

**MOSE ART GALLERY** — Permanent exhibit: Levenon, Frenkel, Gutman, Stern and others. (Mose Gallery, 1 Hachover St.)

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**HADASSAH KATZONIN GALLERY** — Spring group show including many local artists. (Hadassah K. Gallery, 33 Yehuda St.)

**YEHUDA BEN-SHAUL** — Drawings (Mabot Gallery, 31 Gordon St.)

**KIDRUTZ PAINTING AND SCULPTURE** — Group show by members of various kibbutzim in the United Kibbutz Movement. (25 Dov Hov St.)

**RENO DABON** — Gallery Group Show including David, Milstein and Kasma. (René Dabon Gallery, 30 Gordon St.)

**GALLERY 3** — Paintings and graphics by Israeli artists including Simon, Almon, Elias and Beal. (Gallery 3, 8 Carmel St., Ramat Chan)

**DAVID ZELIKOVSKY** — Recent works (Beit Mahayal, Weizmann 60) till May 1.

**ZITZ ATZON** — Paintings by recent artist (Beit Mahayal, Weizmann 60) till May 1.

**AMI BEN-SIRA** — Paintings (Hastad Building, 41 Leon Blum, Haifa) till April 23.

**ZVI TAMOR** — Paintings (Mishkan Omer, 101 King Saul Blvd.) till April 23.

**KFAR SABA**

**MAHA & LAMBERG** — Paintings (Hastad Building, 41 Leon Blum, Haifa) till April 23.

**NETANYA**

**NAHUM KOOK** — Paintings by veteran Israeli artist, winner of the Herman Struck Prize. (Modern Art Gallery, Netanya, 2 Herzl St.)

**PETAH TIKVA**

**THE "U"** — An exhibition of paintings of Matroich, Nikiel, Sternatky, Kuperman and Streichman honouring the 25th anniversary of the State of Israel. (Petah Tikva, 2 Herzl St.)

**SAVYON**

**MASTRE PRINTS** — More than 500 original graphic works by Picasso, Dalí, Chagall, Zlatine, Gumpel, and other modern and 19th century masters. (Herta-Cohen Gallery, Savyon. Tel.: 762160.)

**HAIFA**

**Notes by Ephraim Harris**

**JANINA SPITZULAS** — Naturalistic landscapes and female portraits. (Zisman's Gallery, 3 Nordon St.) till April 23.

**E.G. FEIWEI-CZECZOWICKA** — A mother and daughter exhibition. The former, traditional oils and miniatures on ivory, the latter, oils, gouaches and watercolours rather of a mystical trend. (Nahmani's Gallery, Tel Aviv) till April 26.

**MIRIAM SHEZIFI** — Oil and watercolours but the best work is among the wash drawings. (Danya Gallery, Tel Aviv) till April 23.

**"25 YEARS OF ISRAEL" EXHIBITION** — Various amateur and professional artists. (Mishkan, Tel Aviv) till April 23.

**ESTHER KALL-JOKL** (1893-1972) — Memorial Exhibition of paintings. (Beit Chagall.)

**URI DUB** — Sculpture. ("Graphic 3" Gallery.)

**RUTH ILAN** — "Green and its People," paintings. (Beit Hachochil Tal.)

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
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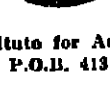
a friend that his interpretation  
 Isaiah 9:6 is worth more than  
 the manuscripts in the Bodle  
 Library. So let us look at his  
 terpretation of that verse as  
 example from this republished co  
 mentary to Isaiah.  
 The verse is usually translated  
 "For to us a child is born, to us  
 son is given; and the governm  
 will be upon his shoulder, and  
 name will be called, 'Wonder  
 Counsellor, Mighty God.' Accord  
 Father, Prince of Peace." Accord  
 to SHaDaL the child whose birth  
 announced is Hezekiah, King of  
 Judah. The crux is the phrase  
 "Mighty God." How  
 Hezekiah be called "Mighty God"  
 After reviewing various Mediaeval  
 modern attempts to explain this,  
 rejecting his own earlier opin  
 SHaDaL offers his current expla  
 nation:  
 "There are many names in  
 Bible that are complete sentences  
 such as Yehonatan (J

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Dr. Wiener, former Dean of Herzliah-Jewish Teachers Seminary in New York, is author of "The Founding Fathers of Israel."



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**PAGE FIFTEE**



**BNEI** Brak, ancient home of Rabbis as we read in the Hagada, is today in a state of spiritual siege. Hemmed in between old-established Petah Tikva, ambitious Ramat Gan, and expanding Givatayim, Bnei Brak is struggling to preserve its status as Israel's only purely orthodox Jewish township. Moreover, it is threatened by the spectre of a greater Tel Aviv Municipality which might put an end to this aspiration.

The outside world is already encroaching on Bnei Brak in the form of Histadrut-sponsored housing estates. Across the Tel Aviv-Petah Tikva highway, in the suburb popularly called Farless Kat, one may drive a car on Shabbat without interference. But woe betide the motorist on the southern side of the main road if he tries to drive through the leisurely crowds that fill the streets on Shabbat.

The 20 pioneer families who settled on this little hill nearly 50 years ago wanted to re-create the life they had known from childhood in Poland, which to their minds constituted the natural or perhaps the only way to live as Jews. They felt they were entitled to have a synagogue, a kosher butcher and tranquil festivals. For a livelihood they worked on road-making or in textile workshops, or established small dairy farms.

Today Bnei Brak has 80,000 inhabitants and 400 industrial enterprises, some of them large-scale undertakings such as Coca Cola, Frumine biscuits, Osem noodles and the Dubek cigarette factory.

#### Petrol and tobacco

Dubek is a landmark on Rabbi Akiva Street, the township's main thoroughfare. It exudes a faint scent of tobacco which, nowadays is quickly swallowed up in the petrol fumes of traffic. By modern standards of town planning Rabbi Akiva Street is narrow for a main street. A parked car immediately creates a bottleneck. But drivers are patient. This is Bnei Brak, where the rules of earthly traffic organizers need not be taken at their face value.

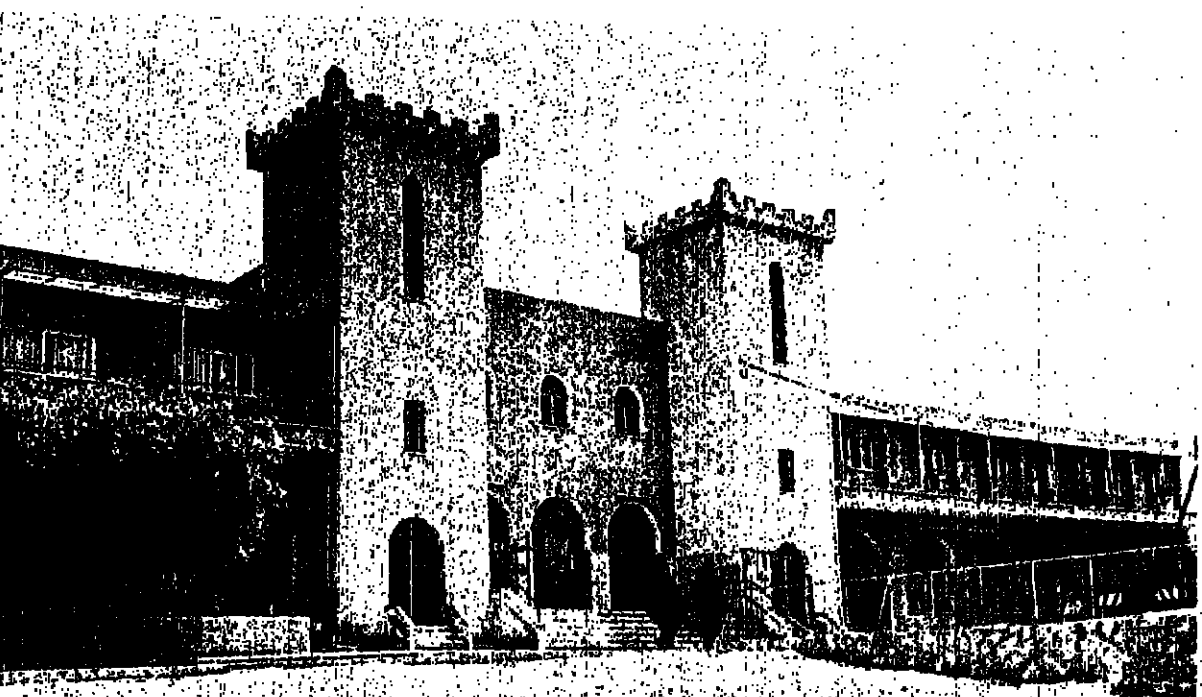
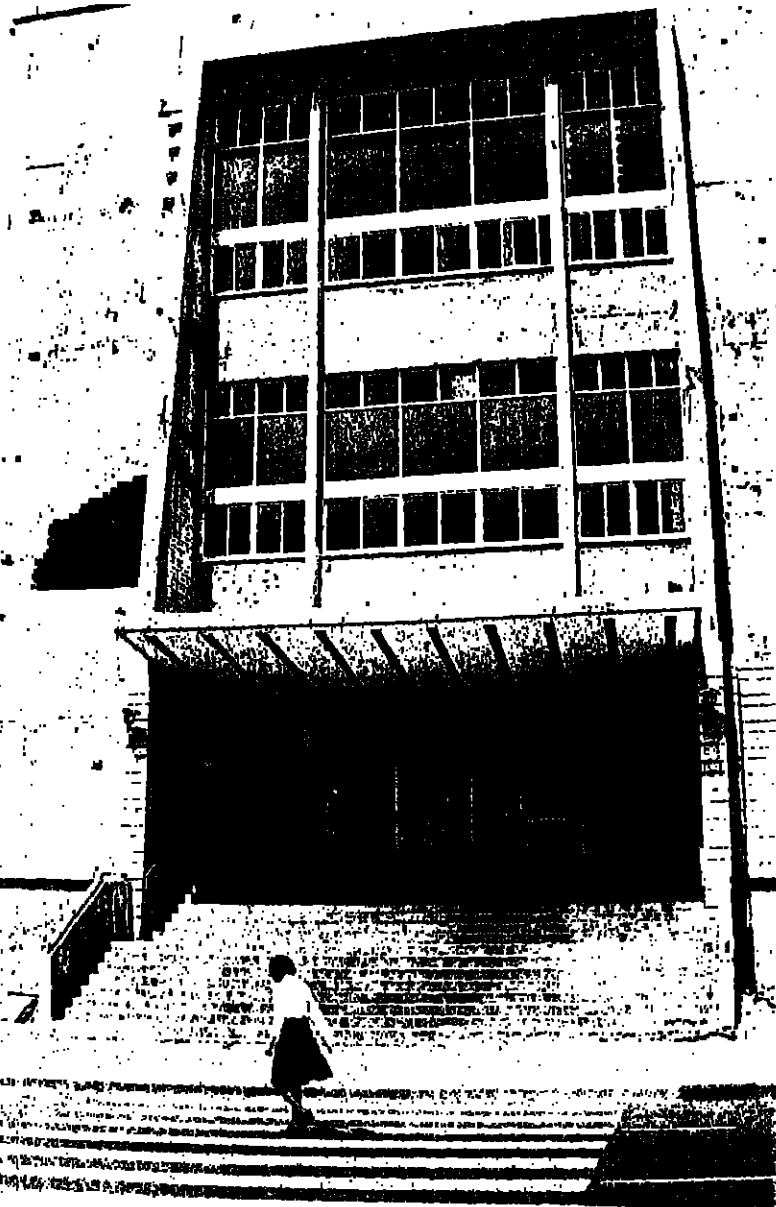
Alongside the Dubek factory is a large, unfinished structure in grey brick, obviously a synagogue whose builders ran short of funds. According to a young bearded passer-by in a shiny black caftan, the National Religious Party built it in order to impose its influence on the town.

"They can't, of course. They don't represent the town. The people incline much more towards Agudat Yisrael or Poalei Agudat Yisrael, you see."

Yitzhak Gerstenkorn, the founder and first mayor of Bnei Brak, was an Agudat Yisrael man. The present mayor, Mr. Yisrael Gottlieb, however, belongs to the NRP, though his party controls only four seats in the 15-man municipal council, while the Orthodox List of the *Ultras* has six. Mr. Gottlieb denies that there is any inter-party tension in his town.

"We have learned to respect each other's views," he says. "It is true that this mutual acceptance did not come about without some painful incidents, but they are a thing of the past."

The special character of Bnei Brak today is set not by the community leaders but by the 400 synagogues and yeshivot scattered over the town. All communities are represented on Bnei Brak's religious map. The non-Ashkenazim account for almost 40 per cent of the population, with the *Bavlim* (as the immigrants from Iraq are generally called) the biggest group in that category. But there are also congregations from Yemen, Egypt, Tunisia, Algeria and Morocco. The Persian Meshed community has a beautiful synagogue, painted light blue on the outside, which is hidden from the main



We are reminded of the legend that Bnei Brak was a centre of Torah study as the days of Rabbi Akiba, who set up his academy after the destruction of the Temple. The town's name was preserved by the Arabic Ibn Ibrah. Land owned by orthodox Jews from the industrial centre, Bnei Brak is best as a seat of Tora study. SRA

## Bnerak



able. You cannot go through Bnei Brak without meeting scores of these young men in black caftans and wide-brimmed hats, their *tsitsiot* (fringes) dangling from under their shirts. Says Rabbi Leitner, a native of Germany with a spell of Brooklyn experience, "The yeshiva is the university of the Orthodox Jew."

\* \* \*

**TOWERING** over Bnei Brak, physically and morally, are the Ponevez and the Winitzer yeshivot. Both were established after the Second World War by leading figures in Orthodox Jewry who, having survived the Holocaust, resolved to rekindle the light of religious learning in the Holy Land. They chose Bnei Brak both for its Orthodox traditions and because there were large open spaces available for development. But while Rabbi Haim Mer Hager established a typical Bukovina Hassidic court to preserve the Winitzer mystic tradition, Rabbi Yosef Shlomo Kahaneman transplanted the spirit and organization of the implacable Litvak logic.

The Winitzer Estate is dominated by the yeshiva — a spacious building that looks rather like an early Victorian railway station. There are smaller buildings on the hill, housing a Talmud Torah, a kindergarten, offices, small synagogues, dormitories for

(Continued on page 22)

street by the Synagogue of Bnei Brak.

A synagogue for their followers in Bnei Brak.

Most of the religious groups in Bnei Brak are typical of a university town. Thousands of pupils emerge on it from all parts of Europe are represented, and many come from Ger Hasidim. Though most students live in the dormitories of the bigger synagogues, the impact of their presence on the town is considerable.

The town, built by Bnei Brak, seen by the Ponevez yeshiva.

Right, top to bottom: Already at the Pen-tateuch; the Mishna will not be far ahead; The residents of Bnei Brak pay scant re-try five kilometers hard to traffic in Rehov Rabbi Akiva, as though they were still living in the days of the Mishna sage. A local tramp takes his siesta on a bench outside the "Great Synagogue." The newspaper is "Hamodia," of course.

Above right: Mayor Israel Gottlieb, be-neath a photograph of the town's founder and first mayor, Rabbi Yitzhak Gerstenkorn. Portrait at left is of Chief Rabbi Kook.



مكنا من الأصل



# The gates of pain

By MACABEE DEAN

Jerusalem Post Reporter

ALMOST any damage to the human body "hurts" — this is one of the oldest known facts of life; it is also one of the least understood.

The 20th Batsheva Seminar, just ended, dealt with "Pain — Mechanisms and Therapy." It brought together a small group of leading scientists from abroad, and their Israeli colleagues, to discuss the various faces of pain. Sponsored by the Batsheva de Rothschild Foundation for the Advancement of Science in Israel, the two-week meeting opened in Mivtahim, the Histadrut rest-home in Zichron Ya'akov, and continued at the Van Leer Institute in Jerusalem.

The chief organizer was Professor Patrick D. Wall, of University College, London (who is planning to set up a "pain laboratory" at the Hebrew University in Jerusalem in cooperation with local scientists); Prof. Ronald Melzack of McGill University, Canada; Prof. William Noordenbos, of Amsterdam; and Professors John H. Bonica, University of Washington; Kenneth L. Casey, University of Michigan; Harold Merskey, of the

National Hospital, London, and Aldo P. Truuant, of the Pennwalt Corporation, New York. In Israel, they were joined by Professors A. Heller and F. Bergmann, of the Hebrew University-Hadassah Medical School; Drs. E. L. Edelstein and A. Magora, of Hadassah Hospital; Dr. E. Werman of the Hebrew University; and Mrs. Shulamith Gunders, of Bar-Ilan.

## Open argument

Unlike the usual scientific conferences, with their lengthy, highly technical papers and strictly limited question-time, the Batsheva seminars are small, informal affairs. Papers are rarely read, and the lecturer is frequently stopped and asked to clarify points. His theories are openly contested, or the experience of others is thrown into the argument, and the "lecture" becomes a free-for-all discussion.

Care is taken to select subjects which can help Israel's scientific growth, and some of the topics dealt with in the past have included Health Administration, Health Economics, Marine Microbiology, Fast Reactions, Solid State Physics, and Planetary Physics.

Subjects discussed during the recent seminar on pain included the "pleasures of pain" (masochism), as well as "painless childbirth."

As one participant reported: The mother, after she had given birth, informed the doctor who had taught her "painless childbirth" that it indeed had been painless. Later, she told her friends it "hurt like hell."

"Why," she was asked, "did you tell the doctor it was painless?" "Oh," the new mother said, "he was such a pleasant doctor and he believed so deeply in his methods, that I didn't want to cause him any pain."

Nowadays, no discussion of pain would be complete without reference to acupuncture, the ancient Chinese method of relieving pain by sticking needles into the human body at various designated spots. The method soared into the headlines when it was used on newspaperman James Reston to relieve post-appendectomy pain (the operation itself was done in the best western manner with the best western drugs).

Does it really relieve pain? Two divergent opinions were expressed by Prof. Melzack and Prof.

Wall, who are co-authors of the "gate control" theory of pain.

"It does relieve pain — but it's a very painful way of doing it," Prof. Melzack commented (he had abandoned the philosophical discussion and had had the needles stuck into him by a trained practitioner.) "Those needles hurt like mad, especially when they were twisted, or when electric current was passed through them."

But, they do help to relieve pain in other parts of the body (not directly concerned with the actual needles).

How? He had an explanation: the "gate control" theory which, stated simply, says that there are certain "trigger zones" on the body. Insert needles into any one of them, and a message is flashed to the spinal cord, and a message comes back regulating the "opening" or "closing" of a "gate," thus allowing so much pain to be felt, and no more. In addition, a message is flashed from the spinal cord to the brain, and a message sent back, not only reinforcing the original instructions from the spinal cord, but also (and this is most important) sending out messages to other parts of the body, telling them to "close the pain gate."

## Used on Kennedy

Thus, needles stuck in one part of the body can relieve pain in another part of the body, seemingly quite unrelated to the site where the needles are inserted.

But, Prof. Melzack notes, "The ancient method of acupuncture was used in the west for years — without anybody realizing that they were using acupuncture." For example, the late President Kennedy's private physician often used to stimulate "trigger zones" by repeatedly inserting an empty hypodermic needle to relieve pain; other physicians used to inject saline solutions into the "trigger zones" to stop the pain from "phantom limbs."

"As a matter of fact," he recalls, "when I was a child and had a sore throat, my mother used to put a mustard plaster on my chest — and it helped relieve the pain in my throat. This is the same method as opening or closing the 'pain gate.' The old Jewish habit of using *barkes* hot cups — to relieve pain — was another variation of the same practice, he said.

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# Summer lines for everyone



by Catherine Rosenheimer

Jerusalem Post Fashion Reporter

MASKIT'S new Summer collection, launched last week at Beit Hahayal at a fund-raising function for the Working Mothers' Association, includes plenty of wearable clothes for any age group from tot to grandmother. The range of styles followed the established Maskit formula — with some variations. Giza and Bethlehem embroidered fashions have been geared for summer and include a nice range of sleeveless tops and smocks. Their basis — Arab muslin — has now been dyed in all kinds of bright shades like shocking pink and turquoise to give it a very different look.

Another innovation in the folklore-embroidered fashions is a tie-up between Marie-Therese Cogan who is responsible for embroidery design at Maskit, and fashion designer Tamar Yuvil. They have combined their talents to come up with a bright new look. Bethlehem embroidery take on a surprisingly Victorian appearance in styles like a long dress with smocked and embroidered bodice and puff sleeves. They also appear on the neckline of a square-necked smock top with a plain long skirt to match — all these styles in off-white muslin with bright colours introduced in the embroideries.

Another popular Maskit winter line now converted into a cool summer look, is the shops' hand-crochet range. Mital Bar Urian is working in cotton, making crochet

Above: Two examples from Maskit's new range of summer shirts in brightly-coloured fine cottons with Gaza embroideries. Seen here are a butterfly sleeved cross-over style and a peasant-like smock.

Right: Hooded shirt with Moroccan embroidery design by Shona Shmish in grey, pink, purple and olive green on white. Long simple maxi on far right shows an embroidered print by Nora Frankel in brown on beige textured linen. Both styles designed by Rojy Ben Joseph.

Left: Two Spring styles designed for Maskit by Shoshanna Efrat, classical and elegant in mood: off-white linen suit has shirred waistline at back, tie belt at front; button-through chemise is in charcoal grey printed cotton.

Below: From the Maskit children's range: cartoon print puff sleeved dress; pinafore has inverted pleat at centre front of skirt, in diamond and flowerhead print in hot reds and pinks.

patchwork lightweight long skirts instead of the usual wool. A little vest dress in knobby textured beige cotton also makes a useful summer style.

Exclusive prints are generally a strong point of the Maskit summer range. This time there are skeleton leaf designs in khaki or blue on a beige ground, printed on a fine cotton voile, made up into long floating caftans which fasten up the front with a row of elongated ivory buttons and fit well across the bustline.

Here in Israel the Arab caftan look is somewhat old hat. Abroad, however, the caftan is back as a high fashion; it came "in" in a big way about five years ago, went "out" again, and now the line now converted into a cool summer look, is the shops' hand-crochet range. Mital Bar Urian is working in cotton, making crochet

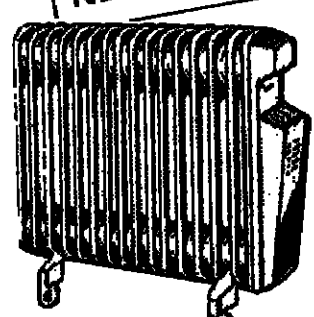
skirt in beige linen, overprinted in a brown hieroglyphic design which forms a pyramid shape following the A-line of the skirt. To top it: a string-coloured macramé waistcoat with amber bead trims, for wearing over a shirt or just over a nicely tanned bare skin.

Dina Horesh, another designer working with Maskit for the first time, shows a clean trim line in a wearable range of sportswear casuals — lots of summer suits with pleated skirts as well as dresses — in various printed cottons.

Shoshanna Efrat, who has for many years directed Maskit's workshop, has also joined their designing team. She shows lots of very wearable shirt dresses, suits and simple summer dresses in a nice new pique fabric. Useful for any occasion, any age, is a circular-necked dress with short raglan sleeves and with a flared skirt in an olive background plaid scattered with brightly coloured daisy heads in orange, purple, pink and blue. A blue tie belt adds the finishing touch.

Finally, for the really young set, Maskit has a very attractive range of little dresses, skirts and pinafores: two examples are pictured here.

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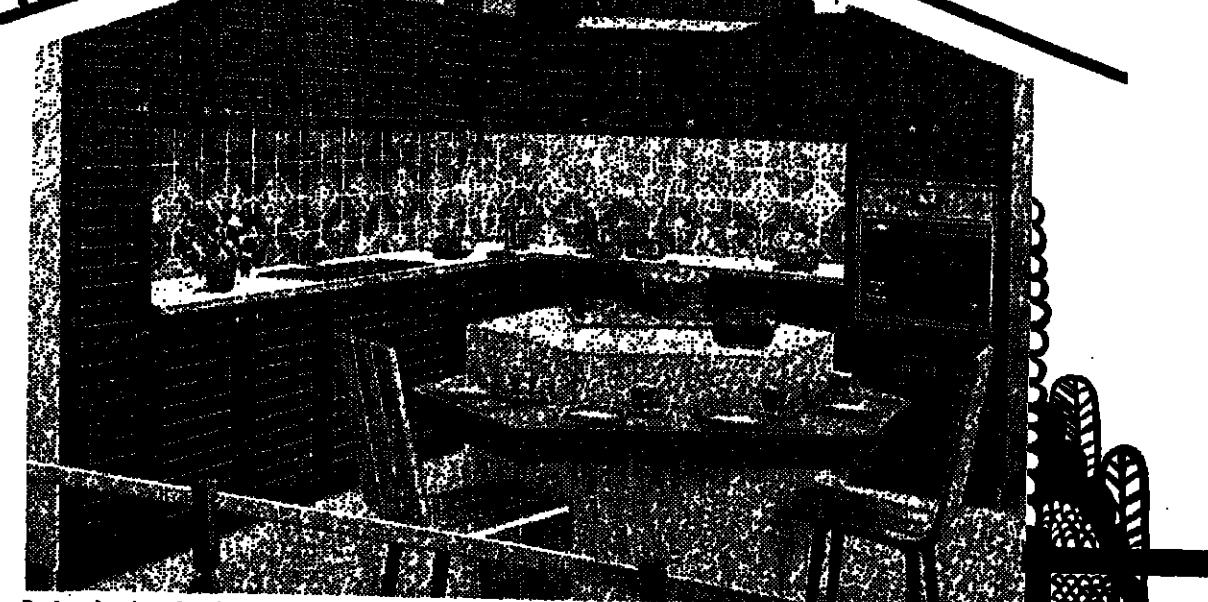
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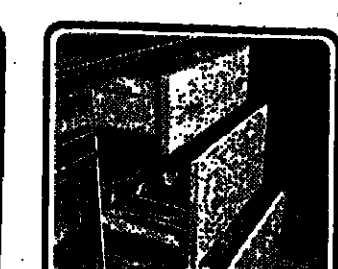
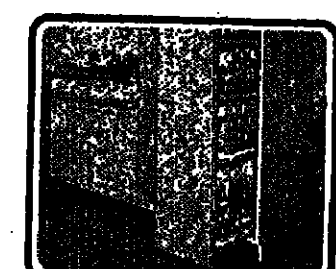
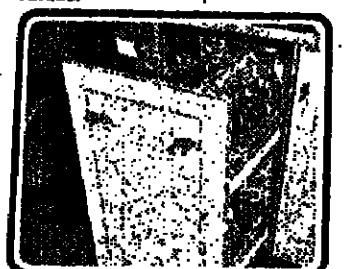
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## Marketing with Martha

# Where, How and Why not ????

SPRING-cleaning my desk drawers unearthed a number of readers' letters. I am especially intrigued by the new immigrant in Tel Aviv who is waiting to hear if she can drink the water in Israel.

She writes: "Before I left New York, I read many frightening articles in 'Allyon,' 'Woman of Valour,' etc. which urged detergents, potassium permanganate, boiling and decanting drinking and tea-coffee water etc. Now this is getting to be a terrible chore. What is your best judgment on this?"

I can only urge this newcomer to throw caution to the winds and start drinking the water straight from the tap. I doubt that water is any purer in New York City. If she should find herself in a remote West Bank village for any reason, she might do well to stick to bottled beverages, but otherwise I see no reason to boycott the drinking water anywhere in Israel.

Furthermore, I find it hard to believe that literature for prospective immigrants implies that Israel's drinking water is unsafe. I suspect my reader has confused the water issue with the question of washing fruits and vegetables — about which she also asks.

Whenever we have a cholera scare in the area, the Ministry of Health advises the public to wash fresh produce in a disinfectant — such as "Quadroscept" from the pharmacy or ordinary dish-washing detergent. This procedure cannot hurt at any time — if only to remove the market dirt and the pesticide sprays which farmers use liberally. Of course, you must rinse off the detergents.

As a footnote, let me add that the human system may take a while to adjust to any change in water supply. For this reason, some tourists try to avoid drinking tap-water when they are on the move from place to place. But if you've come here to live, drink the water.

\*\*\*

A RELATED question comes from a Jerusalemite, who identifies herself as a doctor of medicine. She asks me whether it is safe to use the peel of oranges and grapefruit for making jam, because of the pesticides sprayed on it.

I put the question to the Ministry of Health too. Their reply: "It is all right if you wash the fruit, and wash it again, and brush it and scrub it and soak it." Some kitchen detergent in the water can't hurt, but you should rinse that off well, too.

CARMEL hasn't stopped making wine vinegar, but there were some temporary hitches in production which caused shortages for a while. The winery says the white wine vinegar is already back on the market, and the red will be back soon.

I took the same opportunity to inquire about grape juice. If the market is somewhat short of supply right now, I was told, it is because the very religious have bought up large stocks of last summer's production, to guard against buying grape juice from the Shmitta (Sabbatical) Year's crop. Grape juice can be bottled only once a year, during the six-week harvest time, I was told. Most bottled grape juice in Israel is white, though very limited amounts of purple grape juice are also produced by Carmel under the label "Tirosh Adom." The next batches will be made only in autumn.

\*\*\*

Why no chocolate chips?

CHOCOLATE chips — pea-sized pieces of chocolate which Americans use in certain cookies — are not manufactured here. The Strauss Dairy, which makes a Chocolate Chip Ice Cream, either makes its own chips or orders them from a factory to its own specifications. Packaged chocolate chip cookies are now available.

An Elite company information officer said the closest product the firm makes is chocolate sprinkles — which is not the same thing at all. The only answer for American-style cookies is to do what they have been doing all along — cutting up chocolate bars into little pieces. It is really not so hard.

There is also no unsweetened baking chocolate in Israel. The has some sugar in it, perhaps a little less than in ordinary bitter-sweet chocolate. Recipes calling for unsweetened chocolate must be adapted according to taste, by trial and error.

Elite, by the way, was most polite about my inquiries and thanked me for the suggestions for possible future products.

Where in Tel Aviv is there a butcher shop that sells pickled corned beef, or where we can buy corned beef and the butcher will pickle it? I am not talking about smoked corned beef.

I have occasionally seen pickled corned beef in Supersol and Supermarket meat counters in Tel Aviv, but not on a regular basis. Nor do I know off-hand of any butcher who regularly does this as a customer service.

I see that the letter-writer is a man. If he has culinary talents, or some woman to cook for him, let me suggest that it is not very difficult to pickle beef. My mother-in-law, who does it very well, gives these instructions.

Buy saltpeper (potassium nitrate) in any pharmacy — my pharmacy advises 10 grams per kilo of beef. Put the rinsed, uncooked beef (usually broast) in a porcelain, glass or enamel dish — not metal. Rub in the saltpeper and some salt, add fresh cloves, peppercorns and bay leaves. Cover the dish tightly and refrigerate for about two weeks, turning the meat every three or four days. When pickled, boil meat in water until tender.

\*\*\*

What can I use to remove discoloration from the toilet bowl? What is chlorine bleach called here? Under what brand name is ammonia marketed? How can I remove the dull film from aluminum cooking utensils, and in particular, the thick grey deposit inside the kettles?

For toilet bowls, you can buy undiluted humizat melach (hydrochloric acid) in the pharmacy. Or you can buy a commercial, diluted form called "Humtza" in bottles in grocery or cleaning supply shops.

Chlorine bleach is commonly called "Economia," and it is sold under a number of brand-names including various spellings of "Economia" and as "Malbin" (the proper Hebrew word for bleach). Ammonia is marketed as "Ammonit" and perhaps other brand-names.

Houseware shops sell a material which will remove the deposit from kettles, provided it has not been allowed to build up too long the "kum-kum." If the film is not too deep, boiling a kettle or pot with vinegar and water will do the job. Mrs. Hava Eylon at the Consumers Association, who advised me on these questions, said that cooking tomato soup is a good way to clean the inside of an aluminium pot!

\*\*\*

Why is Haifa discriminated against by Tnuva in the sale of its "Rivon" buttermilk?

Tnuva has no intention of "discriminating" against Haifa and the North, but says it has to introduce Rivon gradually because of the new machinery required. So far, only the Jerusalem Dairy makes Rivon, and it is sold mainly in the Jerusalem and Tel Aviv areas. As summer approaches, buttermilk will become available in Haifa too, Tnuva promises.

Another reader asked me why buttermilk is "so outrageously expensive." At 72 agorot per half-litre — twice as much as the subsidized plain milk — buttermilk is not so outrageous, in my opinion. Part of the extra cost, however, Tnuva concedes, comes from the present double-packaging all my adult life, when to my



It's also fit to drink.

ing; Rivion is in a polythene bag and a waxed-paper carton. The dairy wants to put it in a paper carton alone (without the bag), and hopes to have the equipment to do so within two to three months. There is no promise that this will bring down the retail price, however.

Also for Tnuva: Is dry-curd cottage cheese still obtainable? What about skim milk hard cheeses? And "non-instant skim milk powder"? What happened to Tnuva's "Atzmon" (Bel Pasca-type cheese) and "Snir" (Baby Bel-Pasca)?

Tnuva replies: Only the "fat" cottage cheese is being made today; there was insufficient demand for the dry-curd type. (Tnuva makes 99 per cent of the country's cottage cheese, by its figures.) The dairy does not make skim-milk cheeses, but recommends its "Giboa," a half-fat Edam-type. Tnuva today does not make powdered milk. It is in the "planning stage," but this could mean anything "from three months to three years," I was told. There is a shortage of "Snir" cheese at the moment, because of machinery trouble, but "Atzmon" is available. I was informed. The normal winter shortage of Kashkaval-type cheese ("Glad") ended at Passover; Kashkaval is made from sheep's milk, not available in winter.

Tnuva points out its newest cheese, "Hermon," a Brinza-style salty white cheese, sold in 250-gram packages. The Jerusalem Dairy is making it, but it is to be distributed country wide.

\*\*\*

Is there a farina that is not pulverized?

Non-pulverized farina is the semolina ("solet") sold with the corn-meal, dry legumes and such in see-through polythene bags. Unfortunately, most of these bags are not marked with the contents' name in any language, and you have to identify the product by its appearance.

\*\*\*

I was about to light the Shabbat lights, as I have done all my adult life, when to my

## SHIP SHAPE FOR PESSAH

LIFE IN GALILEE By Hadassah Bat Haim

It is hard to decide whether the frenzy of cleaning connected with the festival is a good thing or "Frenzy" is not exactly what I would use to describe my own activities which have become slower, even to the advancing of my contribution to the cleaning orgy is to seat myself in front of a cup of tea, looking at it and deciding if I can stay for another year, or if I should go back in the same place.

Having gone through this cleaning ritual, my conscience tells me I can join the mountain of other housewives about the work when everyone is on holiday.

Haifa, town of meticulous cleaners, is not a place to pop in anywhere. Precisely in those places which need it least, the house, capped and scrubbed, and the mop and polishing boots to make them fit to go. They grumble, but obey the nature at this season un-derstandably and anti-social.

I am convinced, in spite of the contrary, that I have an unnatural passion for cleaning and redistributing and a deep suspicion of who gets their kicks out of it.

Some of them even admit it. "I'm just going to get this up," an otherwise staid man told me with a manic look in his eye. "I've been getting at it for months."

With the best of goodwill, occasional wickless candles occur. I suggest not letting supply dwindle to two candles on a Friday eve. The candle could, of course, be half in an emergency, but I also Size 8 candles and have trouble finding them. The problem seems to be with your supermarket or grocery.

\*\*\*

Sometime ago you wrote about home freezers and buying size supplies of meat and other products. I should be grateful for a few addresses.

In Tel Aviv, frozen chicken livers, turkey rolls, a few other items can be chased wholesale from the Poultry Warehouse (HaTnuva Tofot) in the market next to the Ma'ariv building on HaHashmonaim St. You can telephone 26000. Check prices and availability of products on any particular day. Cash payment is expected, cheques, and there is no delivery service. It is really worth only if you can come by car.

\*\*\*

Why can't a container of sour cream be re-used? (Suppose one doesn't feel eating a whole container.)

The easiest way to re-use plastic cup of sour cream is to use it over the top. This approach is the original aluminium can which cannot be put back on satisfactorily.

\*\*\*

We like malted milk shakes. I have not been able to find necessary malt.

\*\*\*

This one stumps me too. I would appreciate help from reader with an answer.

MARTHA

newspapers, it does keep the dust off them for a while, and it is perfectly true, as he asserts, that guests (and family) can squat on the floor. Visits should be devoted to the pleasure of our company and not depend on having a comfortable place to sit.

Tea served in jam glasses and

boakers that previously held soup powder, because the crockery is inaccessible, tastes exactly the same, though to my mind it has a lingering flavour of mulligatawny. On his rare but welcome appearances we scarcely have time to question him about his wife and baby, before he has

dismantled the cooker and is boiling it in soda on top of the camping stove set up for this purpose in the sitting-room. Beds and chairs are lightly tossed out of windows and we all slosh about barefoot in six inches of soapy water.

Taps and spigots are turned off so tightly that no one can open them. Windows gleam and tiles shine. It is impossible to find anything for weeks after he has

left but the house is as spruce as the deck of a ship. Naval training is a great asset.

In fact, during his service, when he came on long leaves between voyages, I often used to contemplate joining the Navy myself.

Of course this kind of crash programme does not have to wait until Passover. Sailors, even seamen, can undertake their seder making whenever the opportunity arises.

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# BNEI BRAK

(Continued from page 17)

students, and apartments for the staff and their families. But the Wiznitzer are enterprising: they have built a three-star hotel for their many adherents coming from abroad, and they are developing a large-scale housing estate.

Since the Rebbe died last year, the Wiznitzer tradition has been divided between his two sons, one living in Bnei Brak and the other in New York. By pure chance, we happened to see one of them when he came to bless a Bar Mitzva boy. A grave-looking old man with thick eyebrows and a graying beard, he was ushered or rather borne, into the synagogue by a host of Hassidim.

"This is our tradition," said his secretary, Rabbi Menahem Eliezer Moses. A rebbe is a symbol, a mentor, a holy person whose virtue overflows onto members of his flock. "We do not want a change. The old ways are good enough for us." Rabbi Moses is a native of Jerusalem, and it was his father who wanted him to grow up in the Wiznitzer tradition. The tradition of the Lithuanian *mitnagdim* spurns the adulation of a human mediator between the Almighty and man. The holy texts are there for all to study.

"In the Lithuanian tradition of learning, you explore the text for all its logical implications until you arrive at a crystal-clear understanding of the issue," says Rabbi Moshe Ben-Porat, who began his Talmudic studies in the original Ponevez Yeshiva in Lithuania and now serves as a secretary in the Bnei Brak establishment.

## 14½-hour day

Studies are continuous from eight in the morning until 10.30 at night, interrupted by meals and a 90-minute lecture by the principal or his deputy at mid-day, and a short address on morality in the evening. Two students form a team, sharing a book and trying to answer each other's queries. There are over 100 such teams in the room.

The 30,000-volume library contains none of the works on Talmudic law by university professors: "They simply do not interest us." Is there a connection between the modern world and the yeshiva?

"We try to preserve our pupils from outside influences," says Rabbi Ben-Porat. "The application of the Law to everyday life is none of our concern."

The Ponevez edifice spreads over the hilltop. Just below the yeshiva proper, a large elaborate structure is nearing completion. It will serve as a memorial hall for the Lithuanian Jewry lost in the Holocaust.

\* \* \*

PUPILS flock to the yeshivot from all parts of Israel and many come from the United States. Usually, they are the sons of Orthodox parents. We asked whether by any chance a young man born in a kibbutz has ever wandered in here to study the Law. No, nothing as miraculous as that.

If the Kahanemans and Hagers exert themselves to maintain the covenant between the chosen people and God by the scrupulous maintenance of inherited forms, a man like Moshe Pardo seeks in tradition the mainstay on which Jewish survival depends. Rabbi Pardo is not a rabbi,

strictly speaking. He was a prosperous merchant in his native Isfahan and had a big business in Tel Aviv — until 20 years ago, when he answered an appeal from Hazon-Ish, the grand old man of Bnei Brak orthodoxy, who urged: "Save the children from the influence of the streets."

It did not matter to Mr. Pardo that Hazon-Ish was an Ashkenazi while he himself was a scion of an old Sephardi family.

"Give the Sephardi a proper education, and he will be as good as any Ashkenazi," says Moshe Pardo. "But first we must educate the girls. The Jewish people lives on because of the Jewish women."

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## Starting young at the Wiznitzer.

ish mother. Let the girl understand her responsibility, before the influence of the street takes hold of her." The first class of girls to receive tuition under the patronage of the *Or Hachaim* group which gathered around Mr. Pardo and his friend Rabbi Hillel numbered 22. Today, the *Or Hachaim* campus has facilities for nearly 1,500 pupils, who receive secondary and vocational education for a nominal fee.

"We try to pick girls from needy families from all over the county in Israel. One can see it in the number of bearded men in black caftans, the women with

come teachers, or cooks, or seamstresses. But above all, they know what it means to be Jewish."

*Or Hachaim* has the only auditorium in Bnei Brak and is used for the theatrical activities of the students. But there are no cinema performances. Indeed there is no movie house in the whole of Bnei Brak.

One does not have to know why Bnei Brak was established to feel that it differs from any other town in Israel. One can see it in the number of bearded men in black caftans, the women with

the head coverings typical of Orthodox — and, perhaps, of young mothers in complete regard of the traffic. What one may think of religious establishment, or even of Bnei Brak is the home of people who do not regard the fact of being born Jewish as a mere biological accident for which they have no apology. To be born Jew is an honour, a responsibility, and an obligation to and future generations.



# What electronic music is all about

music

by yohanan boehm

DO not often devote this column to the literature of music, but two books that have recently come my way seem eminently worth recommendation: *The Liberation of Sound*, by Herbert Russcol; Prentice Hall, 1972, 315 pp., \$10.

*Contemporary British Music* by Ronald Routh, Macdonald, London, 1972, 465 pp., £6.95. One does not "like" electronic music — it evokes interest, stimulates, provokes rejection, induces, at best, curiosity or disbeliever, at worst, horror and unwillingness to grant it the right of existence. However the attitude, one cannot condemn out of hand a completely new medium, cannot judge merely on the basis of a few early experiments. Nor can one separate the life-giving from the worthless chaff, the charlatan from the serious scholar and inventor.

Herbert Russcol, a former French-horn player with the Pittsburgh Orchestra and the Israel Philharmonic, now a citizen of And, has produced a book which covers all that is known of electronic music and gives an intelligent elaboration of all that is involved. This is an invaluable work for anybody who wants to learn about this fascinating subject. Himself obviously at home with the new medium, he does not lose his balance in blind enthusiasm; he acts more as a dispassionate teacher of recalcitrant listeners than as a prophet expounding a new message to an unbelieving world.

Russcol has succeeded in making this book a lively source of mental and knowledge. This is a technical work shrouded in intelligible terms which repel the uninitiated reader; its pages are filled with events, discussions, pictures, explanations. Instead of a tedious boring narration, it is like a symposium with live people.

Prof. Jacques Barzun contributes a 26-page introduction; composers and scientists are widely quoted; and there are three extensive essays — on the Cologne School, on computers and music, and on composers and computer music — by eminent experts in their respective fields. Reviews of the language of electronic music and its most useful to interested readers as will the discography and the bibliography.

Russcol's approach is to prove to sceptical people the inevitability of electronic — and of computer — composers and their contributions to the diffusion of music. The last chapter deals with computer music, and it is comforting to read that it is not envisaged that the computer will be able to compose on its own without the human brain.

Whatever the reader's attitude to music, this book will help him to widen his horizons in a most instructive and knowledgeable way. Even if he is not converted to the music of the future (sharing the opinion of this reviewer), it is good to know all about it, and Herbert Russcol's book is, as far as I know, the best introduction to and elaboration of the subject.

puter — music. Historical fore-runners — Ferruccio Busoni and his "Sketch for a New Aesthetic of Music" (1907); Edgar Varese's fight for recognition in the 'twenties; technical and scientific inventions; improvements and applications over the last 70 years — all these are described in an earth-going manner, interspersed with long quotations making for good reading. Short biographical sketches, larded with personal comments, present the lives and struggles of all the important men in the field: after listing the



HERBERT RUSSCOL

(read decry) of classical music, the author brings us up to Messiaen and our own time.

The American experimental tradition is accorded a review from Charles Ives to Harry Partch and Chou Wen-Chung. Then, the search is on for the New Music. It was the tape recorder that provided the tool for the development of electronic music, after *musique concrete* in Paris had given the experimenters their chance. Stockhausen and the Cologne Studio get their place, and then, the American scene is again in the news. Monographs of Launing, Ussachevsky, Babbitt, John Cage, Earle Brown, Morton Subotnik lead to Yannis Xenakis, who came to music via technology — he was once an assistant to Le Corbusier — and Luciano Berio.

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Whatever the reader's attitude to music, this book will help him to widen his horizons in a most instructive and knowledgeable way. Even if he is not converted to the music of the future (sharing the opinion of this reviewer), it is good to know all about it, and Herbert Russcol's book is, as far as I know, the best introduction to and elaboration of the subject.

## Sounds from Britain

Other book under review is exclusively with British composers of the contemporary scene. The second part of a trilogy; the earlier volume dealt with contemporary music of broader lines, covering Western Music since 1900 in general.

This subject is presented in the form of biographies of some composers of greater or lesser importance, leading up to electronic music and the avant-garde represented by British music.

For people outside the British Isles, the book seems to include a lot of material not immediately necessary for a better understanding of the scene; but the biographical sketches will serve as a valuable appendix to the existing dictionaries, which are mostly out of date as far as contemporary music and musicians are concerned. An analysis of the amount of contemporary British music performed in an orchestral season makes interesting reading. A classified select bibliography will again assist the student if the subject desiring more detailed information. A very specialized but most instructive book.

After all this preoccupation with non-music, non-sound, non-form, non-art and other nihilistic "nons" one turns gratefully to a book which I recommend to my readers as an antidote, to help them recover belief in mankind and its ability to go on creating artistic values: Alfred Einstein's *Greatness in Music*. My copy was published by the Oxford

University Press in 1941, but I hope the book is still obtainable. Despite its "antiquated" date, the book is so full of humanistic thought and knowledge (a parallel to Jacob Burckhardt's "Observations of World History"), that it is likely to restore a balance upset by the look into the "music of the future."

OUR table-tennis players have returned prematurely from Sarajevo, but our Israel Chamber Ensemble continues its tour as planned. After concerts in

Germany, which evoked high praise in the press, the ensemble played in Holland. Reporting on its appearance there, our Netherlands correspondent, Henrietta Boas quotes Lex van Delden, who wrote, in "Het Parool," about the "team of formidable musicians who all produce an unparalleled, warm-blooded sonority... ranging from an intimate warmth to a jubilant fervour... Bartini insisted on natural, breathing movements which allowed a completely liberating music-making... overpowering, easy virtuosity." Several critics expressed the hope that the Israel Chamber Ensemble would be heard in Holland again, soon, perhaps within the framework of the annual Netherlands Festival in the summer.

THE Tel Aviv Association of Friends of the Israel Philharmonic Orchestra was launched at a gala cocktail party last month where for IL300 (minimum) one could become a member. According to reports, some of the guests raised their contributions to IL1,000. The aim: not only to aid the orchestra financially, but also to create a closer relationship between the musicians and their public. Members will be invited to attend rehearsals; a quarterly newsletter will be published; and numerous social activities are planned, including club facilities at the IPO Guest House, and get-togethers with IPO musicians and guest artists.



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# Pessah in uniform

MORE than 3,000 years after it all happened, the Israeli Army still mobilizes special units for Exodus Night, the 14th of Nissan, as it has been doing every year for the past 24 years (25 years ago it was too busy fighting and the arrangements, if any, were left to the initiative of local commanders).

The special units mobilized for the event are, of course, all Army Chaplaincy units, including its reservists and hundreds of yeshiva students.

"Operation Passover" (Army Programme, Saturday 2105) gave us a thumbnail sketch of what must after all have been a major exercise in logistics, ensuring that all the leaven in the camps is properly disposed of, not to mention the purifying (by immersion, scalding, etc.) of all the utensils, the provision of all the wherewithal, and last but not certainly not least, the arrangement of the Seder.

The more leisurely ceremonies held in large army camps and bases, posed one kind of problem, borderline and special units quite another.

Moshe Iahon, editor of the programme took us, for example, to the paratroop unit which had recently carried out the Beirut raid and where a chorus, predominantly basses, was busily rehearsing the medieval Hagada texts. Rabbi Yoel, the unit's chaplain, revealed that his unit would

be observing a special kind of Seder in view of its permanent state of preparedness. The youngsters, for instance, would not be able to indulge in the traditional four cups of wine — enough to render this and other "later" units *hors de combat*.

The army chaplaincy had prepared special Seder kits for other such units, including abridged versions of the Hagada for "isolated units or individuals." Quite a number of soldiers would, it emerged, be spending Seder night somewhere out in the dark on their own.

Moshe Iahon couldn't help popping a few "Beirut questions." Had any of the soldiers approached the rabbi? Indeed, they had, the chaplain revealed. He had personally accompanied the unit.

"A good many of them asked me to pray for them. They were all looking for some encouragement. Some added, for spiritual support. This was the moment of truth and I could see that their faith remained unshaken. I hope I was able to contribute to their morale, said Rabbi Yoel.

Why haven't we yet found a way of observing our newly regained independence — or that matter — of commemorating the holocaust as we observe Passover or the Ninth of Av? The question was posed by Moshe Nathani, interviewed by

Haim Guri in another Army Programme success, "Album of the Anonymous Ones" (Sunday, 1805).

Moshe Nathani, a teacher turned soldier (one of the first to join the "Buffs" in 1940), rose from the ranks to become a captain in the British Army. He was to be one of the first sent by the Haganah on a fact-finding mission to the survivors of the death camps in Europe.

"They did not wait for us to give them a helping hand. By the time we arrived at Bergen-Belsen, the survivors already accommodated in the more comfortable buildings of what had been the quarters of their former SS guards, had put up blue and white streamers denouncing — in English, Hebrew and Yiddish — the anti-immigration policy of the British Government."

Mr. Nathani's many poignant memories included that of the little girl who recited Bialik's *Ha-Tzippor* ("To the Bird") in his honour. He was to meet that girl again a short time later in Palestine, when she dismounted from a bus as a Youth Aliyah ward destined to become his pupil.

Now occupied with the education of needy children, Mr. Nathani ended with an outspoken warning against letting the gap between the privileged and under-

privileged youth groups become even wider than it is today. He did not believe it had its origin in any particular ethnic group; he saw it rather as a social problem per se, equally applicable to all sectors.

THIS Saturday's "Weekly Diary" (First Programme, 1005), like most of the earlier editions I can remember, was a first class roundup of the main events of the past week, beginning at the U.N. with the vituperations of the Lebanese delegate against Israel ("the real sponsor and source of organized terrorism in the Middle East") and continuing from there to the Beirut operation proper.

I would like to voice my personal disagreement with Aluf (Res.) Matityahu Peled who, interviewed along with Aluf (Res.) Haim Herzog, commented on expressions of sympathy at the death of the three Arab terrorist leaders as expressed openly in the West Bank and in obituary notices in West Bank Arab journals. In a comparison with the pre-State period, Mr. Peled remarked that while he personally disagreed with the policies of the Jewish extremists he had regretted the loss of every Jewish life, including those of dissident group members. What I object to is the too facile evaluation of the West Bank's expressions of sympathy

which, to my mind, should be regarded as an identification of the Arab people with the mere human lives.

His Indrnt Secretary-General, Ben-Aharon was still alluding to "glowing ember" over the fate of the earlier occupied areas. In a brilliant line-up, Shidurel Yisrael were treated to a "Who's Who in What" — on the vital subject of economic cooperation (a sensible merger) with the shape of the so-called map.

Ministers Alon, Eban, Bar-Lev and Gvati (and Mr. Ben-Aharon) were seen in favour of territorial concessions rather than integrating million Arabs as citizens. State of Israel. Transport Minister Shimon Peres had a promise solution offering a term measure of autonomy. Ben-Aharon was the only one to advocate a concessional peace line.

For all those who like the news and commentaries on a platter — in the news, the beaches or still better, their beds — the Weekly's particular edition was edited Gadl Ganit.

## WO-IN-ONE CROSSWORD

### EASY PUZZLE

1 Perceptive by (4)  
2 Bread (4)  
3 Filled back (4)  
4 Alcoholic drink (4)  
5 Female relatives (4)  
6 Carried out (3)  
7 Fruit (3)  
8 In want (5)  
9 Wicked girder (4)  
10 Malicious (4)  
11 Continuously angry (4)  
12 Christmas (4)  
13 Transgression (4)  
14 More recently (4)  
15 More aged (5)  
16 Strew (6)  
17 Rude (4)  
18 Observe (3)  
19 Thin (4)  
20 Foolhardy (4)  
21 Frodo (4)  
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### CRYPTIC PUZZLE

1 To be, or not to be, that is the answer (4)  
2 Like the old lady of Wardour Street (4)  
3 Jocular abbreviation for a currency (4)  
4 Ship's novel (4)  
5 Calls a brother's meeting (4)  
6 Trump, maybe, even at sea (4)  
7 Stick one on an island (4)  
8 I've got a familiar ring (4)  
9 Desirable title (3)  
10 She looks one dainty piece (4)  
11 The last object (3)

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# WHAT'S ON

**Plant a Tree in Israel**  
With your own hands!  
Free tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors Department, Keren Hayesod, Le-Israel (Jewish National Fund): In Jerusalem - Rehov King George, corner Rehov Keren Kayemeli, Tel. 35261; in Tel Aviv - 18 Rehov Hayarkon, opp. Dan Hotel, Tel. 29449.

**ALL WEEK IN JERUSALEM**  
Israel Museum:  
Sun., Mon., Wed., Thurs., 10 a.m.-6 p.m.  
Tues., 10 a.m.-10 p.m.  
Rockefeller Museum 10 a.m.-6 p.m. Fri., Sat., 10 a.m.-2 p.m.  
Exhibitions:  
Alhambra of Granada - Photographs by Arieli - Special Exhibition at Rockefeller Museum (in coop. with Jerusalem Municipality). Film making (Youth Wing).  
Travelers to the Holy Land - prints and drawings, 18th-20th cent. in memory of Hermann Meyer (Cohen Hall).  
Impressionist and Post-Impressionist paintings from the Museum and Parks Collections (Goldmunz Hall).  
Film Making (Youth Wing).  
Jewish Life in Morocco.  
Special exhibit:  
Limestone relief from a tomb at Saqqara, Egypt, depicting food offerings for the dead: bread, figs, cuts of meat, beer and wine. Old Kingdom period, early VI Dynasty, about 2300 B.C.E. Gift of Dr. R. Hecht, Haifa.

**Conducted Tours:**  
Madassah Tours - By appointment only Tel. 5533, Jerusalem.  
No tours today: Passover Eve.  
Days Town Jerusalem - (Kiryat Nof).  
Bayit Vogan. Daily Tours (except Sabbath). Tel. 5212.  
Hebrew University, conducted tours in English, weekdays, at 9 and 11 a.m. starting from the lobby of the Administration Building at the Givat Ram Campus and at 11:30 a.m. from the Truman Research Institute at the Mount Scopus Campus.  
Tourists and visitors come and see the General Israel Orphan's Home for Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10-4. Bus No. 6, Kiryat Moshe, Tel. 5531.  
Latest Israel Films screened weekdays at 12 noon at Keren Hayesod Hall, Jewish Agency Building, Jerusalem. Admission free.  
Jerusalem Biblical Zoo, Schneller Wood. Roman. Tel. 23423, 7:30 a.m.-8:30 p.m.  
A House in David's Tower. Sound and Light Show in Jerusalem. Dialogue in Hebrew and English. Music - Yehuda and Aaron Adar. Music - Naomi Shohat. Every evening except Friday, 7:30 p.m. in Hebrew; 8:45 p.m. in English. Additional show at 10 p.m. - Mon., Tues., Wed., Sat. in English. Sun., Thurs. in French. Tickets: Jerusalem agencies and Citadel box office (evenings). Please come warmly dressed.

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Mirabai Women's Organization of America and Canada, 18 Rehov Dov Hov, Tel Aviv, Tel. 22077, 24314, Jerusalem, 23256, 52107; Haifa, 64235; Erezsheba, 3171.  
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ORT Israel: for visits please contact: ORT Tel Aviv, Tel. 78222/3; ORT Jerusalem, Tel. 23375; ORT Haifa, Tel. 23627.  
National Religious Women's Organization: Mirabai and Hapod Hamirabai Women in Israel, 168 Rehov Ibn Gvirol, Tel Aviv: call Tel. 63-440316, 63-788942. Jerusalem - Tel. 62-50620, 62-50322. Monday-Wednesday guided tours through Nave Sora Herzog Complex, Bnei Brak.  
Kodak Hapodot - Pioneer Women: Courtesy tours Sunday through Thursday 9 a.m., Tel Aviv, Hildesdrut Bldg., 83 Rehov Arlosoroff, Tel. 25441; Jerusalem, Beit Elshera, Rehov Elshera Hildesdrut, Katamon, Tel. 61822; Haifa Community Centre, 14 Rehov Zahal, Kiryat Elshera, Tel. 52254. Phone for reservations.  
Women's League for Israel, 37 King George, Tel Aviv, Conducted tour of

Haifa, Tel. 23375; ORT Haifa, Tel. 23627; ORT Netanya, Tel. 22622.  
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**KAUF**  
I DOV CARMEL  
Kaleidoscope - Fantasy for Orchestra (First performance)  
II MOZART - SYMPHONY CONCERTANTE for violin, viola and orchestra, K. 364  
III MENDELSSOHN - Scherzo from Midsummer Night's Dream, for violin, viola and orchestra, K. 364  
IV STRAVINSKY - Suite from Pulcinella  
The Kibbutzim Chamber Orchestra; AVI OSTROVSKY - Conductor; MOSHE HURVITZ - violin; AVRAHAM BORNSTEIN - viola

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ORT Israel: for visits please contact: ORT Tel Aviv, Tel. 78222/3; ORT Jerusalem, Tel. 23375; ORT Haifa, Tel. 23627.

**TEL AVIV**  
Tel Aviv Museum, Sherot Ghaul Hamelech. Exhibitions: The graphic works of Leon Givon (Hebrew). Israeli Painting and Sculpture (Meyers Hall). From Impressionism to Abstract Art (Jaglom Hall and Hall No. 8). Kinetic Art (Hall No. 8).  
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Tues., 10 a.m.-7 p.m.; 4-6 p.m.  
Sun., Mon., Tues. 10 a.m.-5 p.m.; 6-8 p.m.  
Helena Rubinstein Pavilion, 8 Rehov Targem, Avigdor Aricha - Paintings: 1917-1955; 1956-1960.

**Museums:** Ha'aretz: Ramat Aviv, (4) Glass Museum; (5) Kadman Numismatic Museum; (6) Ceramics Museum; (7) Museum of Ethnography and Folklore; (8) Museum of Science and Technology; (9) Tel Quasile Excavations; (10) Alpha-Bet Museum; Wed. - 10 a.m.-5 p.m.; Sun., Mon., Tues. 10 a.m.-5 p.m.; Fri. 10 a.m.-4 p.m.; 20 Rehov Bialik; (11) Museum for the History of Tel Aviv: Sun. 10 a.m.-5 p.m.; Sat. - closed; 40 Mifrat Shalom Yafa; (12) Museum of Antiquities of Tel Aviv-Yafa: Sun., Mon., Tues., 10 a.m.-5 p.m.; Fri. 10 a.m.-4 p.m.

**Conducted Tours:**  
Tel Aviv University  
Free conducted tours in English, of RAMAT AVIV CAMPUSES daily except Saturday. Assembly point at University - 10:30 a.m. Public Relations Dept. - Transportation - by public buses 25, 26, 79, 80. Free transportation on Wednesdays from hotels: 8:30 a.m. - Tadmor, Sharon, Accadia, Valador. 10 a.m. - Sheraton, Hilton, Ramat Aviv, Samuil, Asor, Dan, Park, Debiash, Adv. Ami Shalom, Bazel. For further details Tel. 4411. Public Relations Dept. - please call public relations. Tel. 757481.  
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the Home. Please call: Tel Aviv - 24189; Jerusalem - 29840; Haifa - 66677; Netanya - 23684.  
Wise Club, 118 Rehov Hayarkon, Tel. 23523, 8 a.m.-3 p.m.  
Canadian Madassah-WIZO Office, 418 Hayarkon, Tel. 237060, 8 a.m.-2 p.m.  
Madassah Club, 80 Rehov Hayarkon, Tel. 55339.

**HAIFA**  
Madassah Club, Youth Aliya office, 203 Rehov Hameginim, Tel. 42401, 64876.  
Goldman Art Gallery, 55 St. Lincoln, Salvador Dali, 12 Tribes, Carving hand painted by the artist for Israel's 25th Anniversary. With introduction by the Minister for Foreign Affairs, Mr. Abba Eban. Opening Sat., April 14, at 8 p.m. Open daily, 10 a.m.-1 p.m.; 4-7 p.m.; 8-10 p.m. Sat., 11 a.m.-1 p.m.; 6-8:30 p.m.

**JERUSALEM**  
Organ Music by Philip Rogov every Saturday at 11:30 p.m. Y.M.C.A. Auditorium. Public Welcome.  
Molave Malka, 8:30 p.m. at Hechal Shlomo, 88 Rehov King George.

**Conducted Tours:**  
Madassah Tours - By appointment only Tel. 5533, Jerusalem.  
No tours today: Passover Eve.  
Days Town Jerusalem - (Kiryat Nof).  
Bayit Vogan. Daily Tours (except Sabbath). Tel. 5212.  
Hebrew University, conducted tours in English, weekdays, at 9 and 11 a.m. starting from the lobby of the Administration Building at the Givat Ram Campus and at 11:30 a.m. from the Truman Research Institute at the Mount Scopus Campus.  
Tourists and visitors come and see the General Israel Orphan's Home for Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10-4. Bus No. 6, Kiryat Moshe, Tel. 5531.  
Latest Israel Films screened weekdays at 12 noon at Keren Hayesod Hall, Jewish Agency Building, Jerusalem. Admission free.  
Jerusalem Biblical Zoo, Schneller Wood. Roman. Tel. 23423, 7:30 a.m.-8:30 p.m.  
A House in David's Tower. Sound and Light Show in Jerusalem. Dialogue in Hebrew and English. Music - Yehuda and Aaron Adar. Music - Naomi Shohat. Every evening except Friday, 7:30 p.m. in Hebrew; 8:45 p.m. in English. Additional show at 10 p.m. - Mon., Tues., Wed., Sat. in English. Sun., Thurs. in French. Tickets: Jerusalem agencies and Citadel box office (evenings). Please come warmly dressed.

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Helena Rubinstein Pavilion, 8 Rehov Targem, Avigdor Aricha - Paintings: 1



## Tel Aviv Cinemas

Commencing Saturday, April 21, at 7.15 and 9.30 p.m.  
Weekdays at 4.30, 7.15, 9.30 p.m.  
See times of performance of individual cinemas  
ALLENBY Tel. 57820 4th week  
4.30, 7.15, 9.30



CLINT EASTWOOD  
JOE KIDD  
Technicolour

BEN YEHUDA Tel. 228409  
2nd week  
FRANCO NERO  
ELI WALLACH  
EL SALVADOR



5th week  
7.15-9.30  
ANTHONY QUINN  
YAPKET KOTTO



with  
ANTHONY FRANCOISA

COLOR  
United Artists

OHEN Tel. 282288  
5th week  
4.30-7.15-9.30  
CHARLES BRONSON  
LINO VENTURA  
in a Terence Young film



THE VALACHI PAPERS  
In colour  
FORUM FILM  
WALT DISNEY

CINDERELLA  
Friday, April 20, at 5 p.m.

DRIVE-IN CINEMA

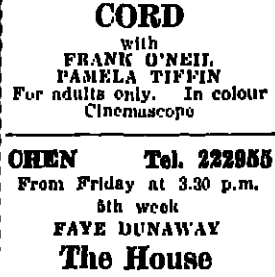
WALT DISNEY  
NOW YOU SEE HIM  
NOW YOU DON'T  
For the First Time  
2 Shows  
Every Night  
at 7.15-9.30  
2nd week

MIDNIGHT SHOWS  
Sat. April 21  
FROM THE HILL  
TO ETERNITY

DEKEL Tel. 414114/5  
3rd week  
THE SUCKER  
BOUYEY  
LOUIS DE FUNES  
Evening shows only  
(7.15 and 9.30)

## Jerusalem Cinemas

Commencing Saturday, April 21, at 7.00 p.m. and 9.00 p.m.  
Weekdays: 4.00, 7.00 and 9.00 p.m.  
After a success of 8 weeks  
in Tel Aviv  
ARON Tel. 224829  
THE FIFTH CORD  
with  
FRANK O'NEIL  
PAMELA TIFFIN  
For adults only. In colour  
Cinemascope



ARON Tel. 224829  
THE FIFTH CORD  
with  
FRANK O'NEIL  
PAMELA TIFFIN  
For adults only. In colour  
Cinemascope

OREN Tel. 222955  
5th week  
4.30-7.15-9.30  
AND HOPE TO DIE  
ROBERT RYAN  
JEAN LOUIS TRINTIGNANT  
LEA MARRAS ALDO RAY



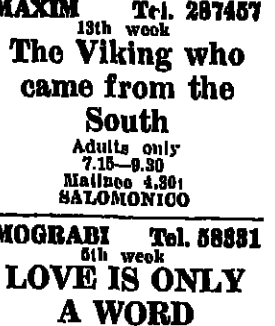
GAT Tel. 267888  
5th week  
4.30-7.15-9.30  
LES ASSASSINS DE L'ORDRE  
MARCEL CARNE  
English subtitles  
In colour  
FORUM FILM



GORDON Tel. 244878  
2nd week  
LA MANDARINE  
ANNIE GIRARDOT  
MURRAY HEAD

HOD Tel. 226226  
3rd week  
The House on Chelouche Street  
4.30-7.15-9.30

LIMOR Tel. 260778  
30 Rehov Ibn Gvirol  
4.30-7.15-9.30  
3rd week



ROBERT BOLT'S  
LADY CAROLINE LAMB  
SARAH MILES - JON FINCH  
RICHARD CHAMBERLAIN  
JOHN MILLS - MARGARET LEIGHTON  
PAMELA BROWN  
SILVIA MONTE - RALPH RICHARDSON  
by LAURENCE OLIVIER  
Distributed by Anglo Film Distributors Ltd.

STILLER FILM LTD.

ONLY Tel. 284975  
4 Rehov Maccabi  
DR. POPAUL  
4.30-7.15

PEER Tel. 448795  
10th week

THE LAST PICTURE SHOW  
winner of two Oscars for the supporting acting of  
FREDERICK DRAKE  
CLOVIS LEACHMAN  
Adults only  
"Columbia" Film

PARIS Tel. 286005  
16th week  
(6 shows daily)



THE LAST PICTURE SHOW  
winner of two Oscars for the supporting acting of  
FREDERICK DRAKE  
CLOVIS LEACHMAN  
Adults only  
"Columbia" Film

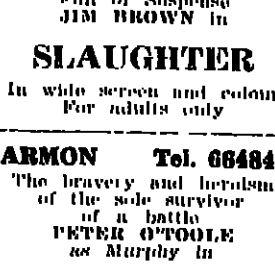
THE LAST PICTURE SHOW  
winner of two Oscars for the supporting acting of  
FREDERICK DRAKE  
CLOVIS LEACHMAN  
Adults only  
"Columbia" Film

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CLOVIS LEACHMAN  
Adults only  
"Columbia" Film

THE LAST PICTURE SHOW  
winner of two Oscars for the supporting acting of  
FREDERICK DRAKE  
CLOVIS LEACHMAN  
Adults only  
"Columbia" Film

## Haifa Cinemas

Commencing Saturday, April 21, at 7.00 p.m. and 9.00 p.m.  
Daily at 7.00 and 9.00 p.m. - Matinee at 4.30 p.m.  
AMPHITHEATRE Tel. 684018  
2nd week  
Full of suspense  
JIM BROWN in  
SLAUGHTER  
In wide screen and colour  
For adults only

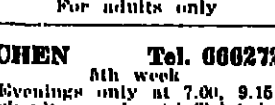


AMPHITHEATRE Tel. 684018  
2nd week  
Full of suspense  
JIM BROWN in  
SLAUGHTER  
In wide screen and colour  
For adults only

ARMON Tel. 664848  
The bravery and heroism  
of the sole survivor  
of a battle  
PETER O'TOOLE  
as Murphy in  
MURPHY'S WAR  
In colour. Directed by  
Peter Yates (Hullitt)



ATZMON Tel. 685008  
2nd week  
All-time Maclean's  
Great suspense hit  
FEAR IS THE KEY  
starring  
HARRY NEWMAN and  
SUZY KENWELL  
In Technicolor



BEIT ROTHSCHILD  
ALICE'S RESTAURANT  
with ARLO LUTHERIE  
PETE SNEIDER  
LEE HAYES  
At 9.00 on Tues.,  
Thurs., Thurs.  
For adults only

OHEN Tel. 666275  
5th week  
Evenings only at 7.00, 9.15  
Simultaneously with Tel Aviv  
CHARLES BRONSON  
in Terence Young's  
record-breaking film:

THE VALACHI PAPERS  
with LINO VENTURA  
JIM HIRLAND  
In colour. For adults only.  
No comp. tickets

MIRON Tel. 668008  
From Fri. six nonstop perfs.  
A murder in karate fights

Atom in Technicolor

RON Tel. 668069  
4th week  
The greatest success of 1973  
CABARET

RAMAT AVIV Tel. 412761  
7.15, 9.30  
THE GREAT WALTZ  
also at 3.30 on Tuesday

STUDIO Tel. 55817  
2nd week  
MARION BRANDO  
MARIA SCHNEIDER  
LAST TANGO IN PARIS  
Adults only  
4.30-7.15-9.30

TOHELET Tel. 448950  
2nd week  
The Marx Brothers in  
NIGHT AT THE OPERA

TEL AVIV Tel. 281181  
4th week  
Who will survive?  
One of the greatest escape  
adventures ever  
THE POSEIDON ADVENTURE  
winner of 15 Oscars  
4.30, 7.15, 9.30  
For the whole family

ZAFON Tel. 445035  
2nd week  
L'ATTENTAT  
MICHEL PICCOLI  
GIAM-MARIA VOLONTI  
Weekdays, 4.30, 8.30

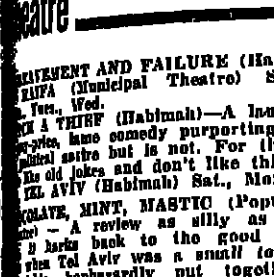
Petah Tikva

SHALOM Tel. 917480  
Sat. and all week 7.15-9.15  
GETTING STRAIGHT  
ELLIOT GOLD  
GANDICE BEGEN  
Matinee at 4.30  
A GIFT FROM HEAVEN

ORDEA Tel. 721720  
3rd week  
The House on Chelouche Street  
4.30-7.15-9.30

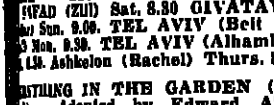
## The POSTER

Commencing Saturday, April 21, at 7.00 p.m. and 9.00 p.m.  
Daily at 7.00 and 9.00 p.m. - Matinee at 4.30 p.m.  
MOHAI Tel. 5000  
8th week  
Roger Vadim's  
PRETTY MAIDS  
ALL IN A ROW  
with ROSE MARIE  
ANGIE DIKICHA  
TELLA BAYALL  
Technicolor  
Perfs. at 6.45-8.00

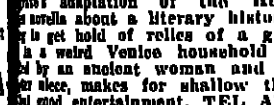


MOHAI Tel. 5000  
8th week  
Roger Vadim's  
PRETTY MAIDS  
ALL IN A ROW  
with ROSE MARIE  
ANGIE DIKICHA  
TELLA BAYALL  
Technicolor  
Perfs. at 6.45-8.00

ORAN Tel. 5000  
3rd week  
GILA ALMAGOR in  
The House on Chelouche Street  
Also starring  
MICHAEL ADAM  
JOSEPH SHILOH  
In colour. No comp. tickets



ORION Tel. 5000  
2nd week  
In a great mystery  
BEN AND CHARLEY  
Six nonstop perfs.  
from Friday



ONLY Tel. 5000  
One perf. from Cam. Ben  
Two perfs. night  
at 7.00-9.00  
5th week  
Frederico Fellini's great  
film

FELLINI/ROMA  
For adults only

PEER Tel. 5000  
After 20 successful weeks  
in Tel Aviv  
SEYMOUR CASSEL and  
GENA ROWLAND in  
a hilarious comedy

MINNIE AND MOSKOWITZ  
For adults only. In color

SHAVIT  
An old favourite in a new  
entertaining film  
RINGS AROUND THE WORLD  
In colour  
Perfs. all week at 6.45-8.00

HATSHIVA DANCE CO. - Programmes  
Corcoran - Hina Scholom (world  
premiered). After Eden John Kuttel  
Come and let the Beauty of a Hat -  
Trilly Healy. TEL AVIV (Nachman)  
Thurs., Thurs.

HATSHIVA DANCE CO. - TEL AVIV  
Hatshur Theatre: Tues., Wed., Thurs.

RADIO FOR MUSIC LOVERS

MONDAY: 08.00: De Lalande: Suite  
Housset. "The Spider's Feast"; Ariele:  
Festival Overture. 09.00: Pauline:  
Chantec. (Eston-Zak); Shalit: Diver-  
timento 1973 (Yusuf Tiro). 10.30: From  
Mozart's "The Marriage of Figaro".  
11.00: "The Magic Flute". 12.00: "The  
Magic Flute". 13.00: "The Magic Flute".  
14.00: "The Magic Flute". 15.00: "The  
Magic Flute". 16.00: "The Magic Flute".  
17.00: "The Magic Flute". 18.00: "The  
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23.00: "The Magic Flute". 24.00: "The  
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TUESDAY: 08.00: Mendelssohn: "From the Forest and Meadows of Bohemia". (Ancestral); Frank: Symphony (Assenagel). 09.00: "The Magic Flute". 10.30: "The Magic Flute". 11.00: "The Magic Flute". 12.00: "The Magic Flute". 13.00: "The Magic Flute". 14.00: "The Magic Flute". 15.00: "The Magic Flute". 16.00: "The Magic Flute". 17.00: "The Magic Flute". 18.00: "The Magic Flute". 19.00: "The Magic Flute". 20.00: "The Magic Flute". 21.00: "The Magic Flute". 22.00: "The Magic Flute". 23.00: "The Magic Flute". 24.00: "The Magic Flute".

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Groucho offers peanuts to the upper crust audience in A Night at the Opera, showing at the Techelet in Tel Aviv.

## Cinema

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